Galerie Chenel

SCULPTURE

EGYPTIAN, GREEK AND ROMAN

REPERTOIRE

CATALOGUE

MMXVIII

« La sculpture donne
de l'âme au marbre »

François-René de Chateaubriand.

VENUS

ROMAN, CIRCA 1ST CENTURY AD

MARBLE

18TH CENTURY RESTORATIONS TO
THE ARMS, LEGS AND STATUE SUPPORT.

HEIGHT: 35 CM. WIDTH: 15 CM. DEPTH: 18 CM.

PROVENANCE:

FORMERLY IN THE COLLECTION OF SIR FRANCIS COOK,
FIRST BARONET (1817-1901), DOUGHTY HOUSE, RICHMOND, SURREY.
PASSED, THROUGH INHERITANCE, INTO THE COLLECTIONS OF
SIR FREDERICK LUCAS COOK, SECOND BARONET (1844-1920),
DOUGHTY HOUSE, RICHMOND; SIR HERBERT FREDERICK COOK, THIRD
BARONET (1868-1938), DOUGHTY HOUSE, RICHMOND, AND
SIR FRANCIS FERDINAND MAURICE COOK,
FOURTH BARONET (1907-1978), DOUGHTY HOUSE, RICHMOND, LONDON.

This elegant marble statuette represents Venus, goddess of love and beauty. According to the original Greek myth related by Hesiod in his Theogony, Venus, known as Aphrodite to the Greeks, was born from the foam that formed when Kronos threw Uranus' genitals into the sea. The foam then floated towards Kythira and then Cyprus, where the goddess was born, emerging from the water. Because of her origins, the goddess is frequently represented with some allusion to water, either bathing or drying herself after her bath. Our sculpture represents the goddess standing, balanced on her right leg while her left leg is bent up towards her right hand. Venus is leaning on a large vase covered with a drapery, containing either her washing water or perfume.

The goddess' privates are modestly hidden, her right arm crossing her left leg. She is wearing her thick, wavy hair in a chignon, the hairstyle with which she was typically represented at that time. This iconography was inspired by the statues sculpted by Praxiteles in the 4th century BC (Ill. 1).

Ill. 1. "Capitoline Venus", Roman, inspired by an original sculpted by Praxiteles (4th century BC), marble, H.: 193 cm.
Capitoline Museums, Rome, inv. no. MC0409.

Similar representations portray the goddess taking off her sandal before her bath or readjusting it afterwards. This scene was very popular in Hellenistic art, and was eagerly reproduced by the Romans in statuettes made from sculpted stone, bronze and terracotta, or painted upon vases (Ill. 2-3).

Ill. 2. "Aphrodite justing her sandal", 100 BC – 100 AD, marble, H.: 52.07 cm.
British Museum, London, inv. no. 1861,1127.1.

Ill. 3. "Statuette of Aphrodite untying a sandal", 1st century BC, terracotta, H.: 38 cm.
Museum of Fine Arts, Boston, inv. no. 97.357.

There are some iconographic variations: Venus is sometimes represented with Eros or Priapus, or in the company of an animal such as a swan or dolphin. She may also be holding an apple or a lump of some kind of cosmetic, or leaning against a tree or pillar, possibly wearing a himation (Ill. 4-5).

Ill. 4. "Aphrodite unfastening her sandal", Roman, bronze, H.: 22,20 cm.
Musée du Louvre, Paris, inv. no. Br 4417.

Ill. 5. "Aphrodite Euploia", 2nd century BC, marble, H.: 54 cm.
British Museum, London, inv. no. 2000, 0522.1.

Our sculpture of Venus was part of the private collection of Sir Francis Cook, English merchant and dedicated art collector. In 1849, he bought Doughty House, located in Richmond, to the southwest of London.

He then began to collect antique items, as well as paintings by artists such as Van Eyck, Clouet and Leonardo da Vinci. His collection also included Leonardo da Vinci's "Salvator Mundi", sold at an auction in 2017 (Ill. 6).

Ill. 6. Doughty House, Richmond, London.

Publications:

- Burlington Fine Arts Club, Exhibition of Greek Art, 1904, p. 15-16, pl. XIII, no. 17 and Addenda.
- E. Strong, *Antiques in the Collection of Sir Frederick Cook*, Bart, Journal of Hellenic Studies 28, 1908, pp. 15-16, pl. X, no. 17.

17 STATUETTE OF APHRODITE, washing her foot. *Restored*: both arms and both legs with the urn and the drapery; the head has been broken off and a new piece of neck inserted on the left side; but the head is antique and belongs to the body. The motive has been explained as Aphrodite unloosening with her right hand the sandal of her left raised foot (see the bronze, Case A, No. 103. The type must have been one of the most popular in antiquity; Bernoulli

("Aphrodite") in 1873 gave a list of thirty-six replicas, and these must now number sixty or more. Compare the beautiful bronze from Patras in the British Museum (No. 1615), and also the bronze from Paramythia (*ib.*, No. 1810). It is, however, remarkable that in all these replicas the sandal has not once been preserved; it is therefore more natural to suppose that we have here a simple motive from the bath—the goddess is imagined as standing in the water and washing her foot.

The original conception may be Praxitelean (Klein, "Praxiteles," pp. 66 f.); but the smooth hair, the soft treatment of the forms, the absence of very definite lines show that this statuette and also the bronze from Patras belong to the school of Alexandria, where Praxitelean motives were popular and constantly repeated (see Amelung, "Dell' Arte Alessandrina," in "Bullettino Comunale" for 1897, p. 110 *ff.* *passim*). See *Addenda*.

Slight superficial workmanship, probably of the Roman period; but the freshness and charm of the composition are retained. Total height, 33 cm. [Plate XIII.] *Lent by Sir Frederick Cook, Bt., M.P.*

Burlington Fine Arts Club

17 (not in Michaelis). **Statuette of Aphrodite.** (Plate X.)

Height: 33 cm., including pedestal. *Restorations*: both arms and both legs with the urn and the drapery; the head has been broken off and a new piece of neck inserted on the left side; but the head is antique and belongs to the body. *Replicas*: Bernoulli, *Aphrodite*, pp. 329–338; Reinach, *Répertoire*, i. 167, 304, 305; ii. 147, 344, 404, 408; iii. 102, 250, 305. Exact replicas, however, are rare, but the same motive runs through the whole series. *Athenäum*, B.S.A.-C., 1903 (Dec. p. 11, No. 17).

The motive has been explained as Aphrodite unloosening with her right hand the sandal of her left raised foot. The type must have been one of the most popular in antiquity; Bernoulli in 1873 gave a list of 36 statues and statuettes with similar pose; in 1887 M. S. Reinach brought the number up to 70 (*Hierapolis de Hyrcan*, text to Pl. V) and made further additions in his *Répertoire* (*l. c.*). In a number of the bronze replicas, where the feet are generally preserved, the sandal is frequently absent,[1] and the goddess is apparently imagined as standing in the water and washing her heel. In the marble statues, which have mostly lost legs and feet, it is difficult to tell whether this motive or that of the sandal was intended. In the present instance the crossbeam of the torso points to an original of a later date, in the manner of the Asia Minor or Alexandrian schools. There is much to commend M. S. Reinach's stratification of this type as the "standing" Aphrodite of Polycharmus mentioned by Pliny, xxxvi. 34, as being, together with the Aphrodite of Daidalos, in the Temple of Jupiter adjoining the Porticus Octaviae. But, as noted above under No. 16, in discussing the Aphrodite of Daidalos, the Plinian passage is a much vexed one. The words *stantem Polycharmen* are vague and unsatisfactory, because, as M. Reinach points out, to qualify the statue of Polycharmus as "standing" is inadequate, if not "incomprehensible," since the majority of statues of Aphrodite are of a standing type. Therefore several editors of Pliny felt compelled to assume a lacuna between *stantem* and *Polycharmen*,* which Reinach now proposes to fill up with the words *pede in unc*; this Aphrodite "standing on one foot" would

then be the famous original of the numerous replicas noted above. If we may further suppose with Reinach that Polycharmus, whose name does not occur outside the Plinian passage, was, like Daidalos, an Asiatic, his workmanship of the type in question becomes probable.

Journal of Hellenic Studies

PANTHER TRAPEZOPHOROS

ROMAN, CIRCA 1ST – 2ND CENTURY AD

ALABASTER

RESTORATIONS

HEIGHT: 63.5 CM. WIDTH: 13 CM. DEPTH: 25 CM.

PROVENANCE:

IN A 19TH CENTURY EUROPEAN COLLECTION

BASED ON RESTORATIONS AND TECHNIQUES.

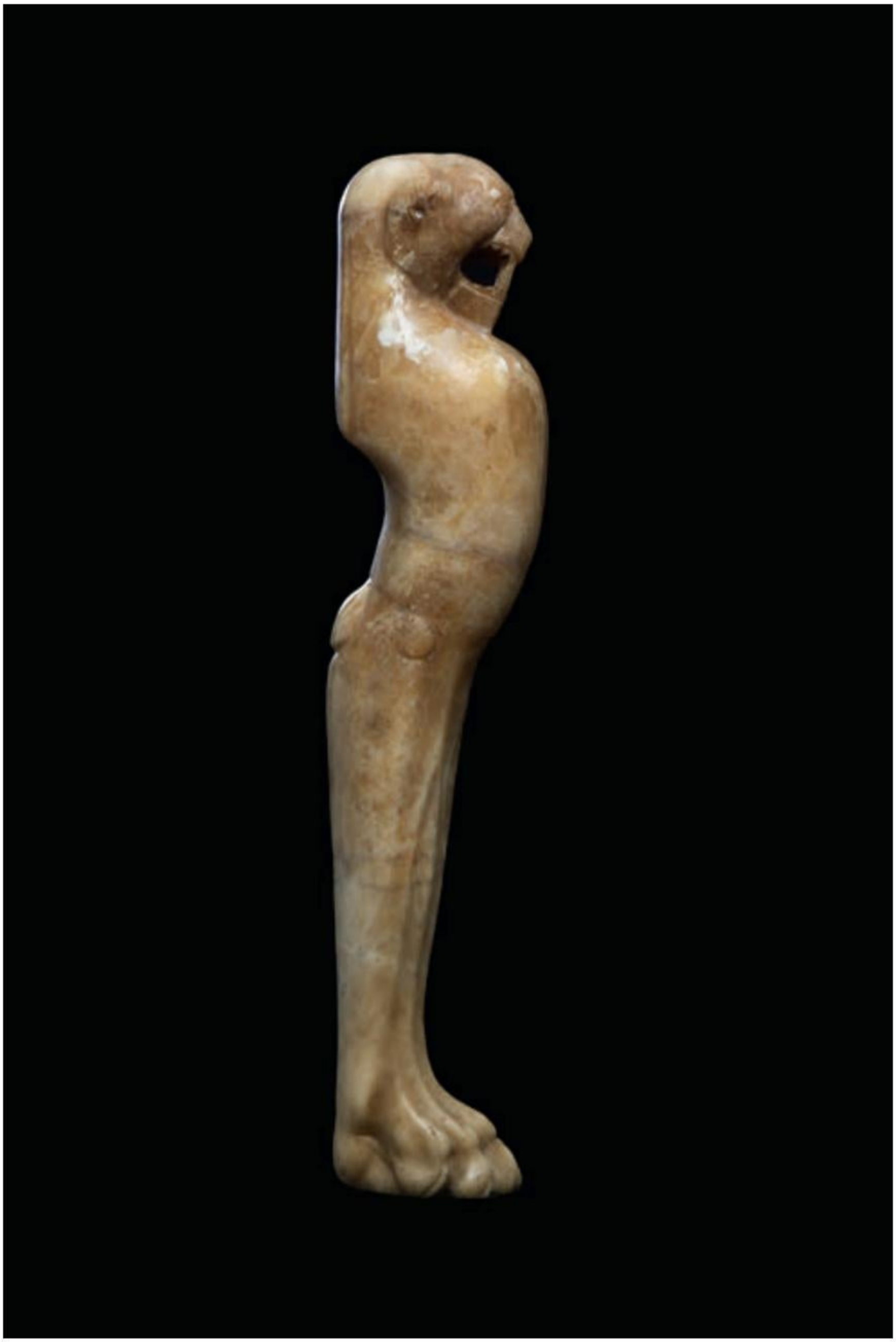
SOLD AT CHRISTIE'S, LONDON, ON 11 MAY 2000, LOT 57.

PURCHASED BY ALAIN CHENEL ANTIQUITÉ, FRANCE.

IN A SWISS PRIVATE COLLECTION FROM 11 JUNE 2000.

This magnificent, sculpted alabaster trapezophoros represents a panther, mouth slightly open to display its teeth. It ends in a feline paw with sharp claws, and the ensemble is mounted on a more recent pedestal of grey granite with golden bronze mouldings.

A monopodium is a table with only one leg. It may also be called a trapezophoros. These items of furniture can take various forms, whether animalistic (felines, griffons, sphinxes) or figurative (deities, captives...), with or without plant motifs. Under Alexander the Great, these items were works of art in and of themselves, and were sculpted in precious materials such as ivory, coloured marble or bronze inlaid with gemstones. Monopodiums were very popular at the time of the Roman Empire. They struck a perfect balance between aesthetics and usefulness and were placed in the atrium or triclinium (banquet hall). Patricians thus showed their desire to imitate the splendour of Hellenistic interiors



in their own residences. Our trapezophoros is made of alabaster. This yellow marble has a translucent aspect that can take on various hues, from red to pink to brown. Alabaster originated from Asia Minor, and was widely used by Roman artists. Its colour and the hues of the various veins greatly pleased rich patrons. Its use here is exceptional: the finesse of the carving, the smooth finish and the way the alabaster was cut, and thus the position of the veins, all make this item unique and demonstrate the exceptional technical mastery of the artist. Moreover, monopodiums generally feature imposing felines, whose heads end in acanthus leaves with various plant motifs (Ill. 1. and Ill. 2). Here, the sculpture is finer and more elegant and the simplicity of the decoration emphasises the panther's delicate features.

Monopodiums were found pleasing in the 18th and 19th centuries, when they reappeared in houses. Like our sculpture, they were set on pedestals and a marble top was added.

Ill. 1. Lion trapezophoros, Roman, brown alabaster, H.: 52 cm.
Sir J. Saone's Museum, London, inv. no. BR13.

Ill. 2. Trapezophoros sculpted with the protome of a panther, Imperial era, alabaster, H.: 90 cm.
Capitoline Museums, Rome, inv. no. MC324.

HEAD OF ISIS-APHRODITE

ROMAN, ANTONINE PERIOD,
CIRCA 138 - 193 AD

MARBLE

HEIGHT: 32 CM. WIDTH: 15 CM. DEPTH: 16 CM.

PROVENANCE:

FORMERLY IN THE COLLECTION OF HARRY SACHER (1881 - 1971),
LONDON, ACQUIRED IN THE 1930s.

This astonishing head represents the goddess Isis-Aphrodite wearing an imposing palmette. Her hair is represented by elegant wavy locks that were probably gathered into a chignon above the nape of her neck. The goddess has delicate features with almond-shaped eyes and defined eyelids. A trepan was used to carve her exquisite irises. The sensitive features of the face and the finesse of the contours are reminiscent of the classical portraits executed during the Antonine period (Ill. 1-2).

Harry Sacher

Moreover, the largely undetailed state of the back of the sculpture leads us to believe the head once occupied a niche.

Ill. 1. Head of Aphrodite, Antonine period, circa 138-192 AD, marble, H.: 21 cm.
Museum of Fine Arts, Boston, inv. no. 01.8200.

Ill. 2. Head of Io, Antonine period, circa 138-192 AD, H.: 37,5 cm.
Castle Howard, Yorkshire, England.

Ill. 3. Figure of Isis-Aphrodite, circa 150 AD, polychrome terracotta, H.: 49,5 cm.
Metropolitan Museum, NY, inv. no. 1991.76.

The worship of Isis reached its height in Egypt in the 4th century BC, extending first to Alexandria and then all of Hellenistic Greece. Following Rome's conquests, it merged with the worship of other Roman goddesses such as Fortuna, Demeter and Aphrodite (Ill. 5). As the patron goddess of women, Isis-Aphrodite is associated with fertility and marriage. Temples were built to honour her in Pompeii and Rome, and she appears in many bronze or terracotta statuettes that were used to decorate the domestic shrines dedicated to the worship of the Lares (*lararia* – Ill. 3-4). Brides would present one of these figurines to grooms at their wedding.

Ill. 4. Isis-Aphrodite, circa 161-180 AD, bronze, H.: 27,5 cm.
Metropolitan Museum, NY, inv. no. 26.7.1475.

From an iconographic standpoint, this merging generally manifested as sculptures of the goddess wearing Greco-Roman clothing, or naked, in the position of the "Venus Pudica", but wearing attributes of Egyptian divinity. This head exhibits an elegant palmette with delicately sculpted leaves. Its size is quite astonishing, lending it an incredible presence.

This sculpture was conserved in the private collection of Harry Sacher, lawyer, journalist and one of the main leaders of the World Zionist Organisation in the 1920s and 1930s.

Ill. 5. Statue of Isis-Fortuna, 1st century AD, marble, H.: 146 cm.
Capitoline Museums, Rome, inv. no. MC 928.

TINTINNABULUM

ROMAN, 1ST CENTURY AD

BRONZE

HEIGHT: 10,5 CM.	WIDTH: 15 CM.	DEPTH: 25 CM.

PROVENANCE:

FORMERLY IN THE COLLECTION OF

HENRY DE MONTHERLANT (1895-1972), PARIS.

FORMERLY IN THE COLLECTION OF

ROGER PEYREFITTE (1907-2000), PARIS.

FORMERLY IN A PRIVATE COLLECTION,

ACQUIRED FROM ROGER PEYREFITTE IN 1992.

A tintinnabulum is an object bedecked with bells, tintinnabulum meaning "bell" in Latin. The Romans hung them above the doors of dwellings and shops. Most commonly made of bronze, these objects had an apotropaic function, meaning that their purpose was to ward off evil spirits and bad luck.

Henry de Montherlant (1895-1972)

Tintinnabula could take various forms. While some took the forms of deities (Ill. 1), most represented an erect phallus. This is the case of our tintinnabulum. Phallus-shaped tintinnabula sometimes had wings and legs, as does ours. This imagery did not have any sexual connotations: for ancient civilisations, phalluses were symbols of abundance and opulence that warded off misfortune.

Ill. 1. Tintinnabulum depicting Mercury, Gallo-Roman period, bronze.
BnF, Paris, inv. no. bronze.363.

Ill. 2. Tintinnabulum, 1st century AD, bronze.
National Archaeological Museum, Naples, inv. no. 27840.

Our tintinnabulum is a particularly well-conserved specimen that still has its original patina, with gorgeous deep green hues. Another originality is the vivacity of its movement, suggested by its fully deployed wings, the leftward rotation of the body and the extension of the legs. There are still remnants of hooks under its body, showing that it was originally bedecked with bells hung in the same way as those on the very similar model found in Pompeii and conserved at the National Archaeological Museum of Naples (Ill. 2).

Not only is this object original and almost comical for contemporary viewers, it also has a rich history. It belonged to two famous 20th century French authors in succession, Henry de Montherlant (1895-1972) and then his friend Roger Peyrefitte (1907-2000). Both men were great amateurs of antiquities. Their collections were recognised for their high quality, and they drew inspiration for their books from the objects that surrounded them. In their private correspondence, the two friends liked to call each other "the last of the Romans" (de Montherland) and "the last of the Greeks" (Peyrefitte).

Roger Peyrefitte (1907-2000)

PORTRAIT OF A YOUNG MAN

ROMAN, SECOND HALF OF 1ST CENTURY AD

MARBLE

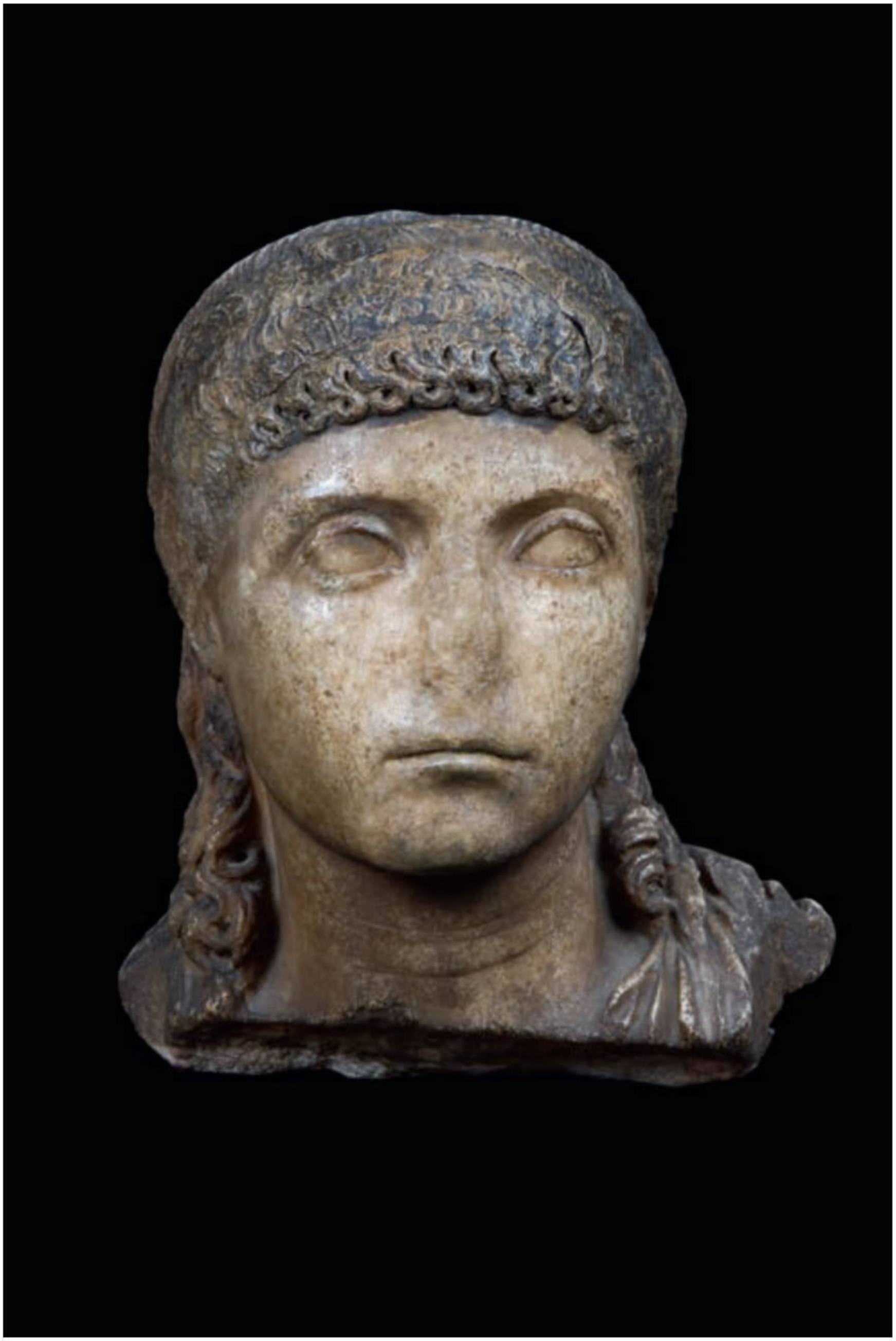
RESTORATIONS

HEIGHT: 31 CM. WIDTH: 18 CM. DEPTH: 24 CM.

PROVENANCE:

FORMERLY IN THE COLLECTION OF THE BARON
MAXIMILIAN VON HEYL (1844-1925), DARMSTADT
(PUBLISHED IN THE CATALOGUE OF THAT COLLECTION IN 1930).
PROBABLY IN THE COLLECTION OF
DR ARTHUR ROSIN (1879-1974), BERLIN AND NEW YORK.
COLLECTION OF LEOPOLD GUTMANN (1891-1970), NÖRDLINGEN,
THEN TRANSPORTED TO NEW YORK IN 1937
WITH THE REST OF HIS COLLECTION. RECEIVED AS A PRESENT FROM
DR ARTHUR ROSIN, HIS FATHER-IN-LAW.
COLLECTION OF LEONARD SUSSMAN (1920-2015), NEW YORK, AND
CRAFTSBURY, VERMONT, RECEIVED AS A PRESENT FROM
LEOPOLD GUTMANN, HIS FATHER-IN-LAW.
THEN PASSED DOWN WITHIN THE SAME FAMILY AS AN HEIRLOOM.

This head is that of a handsome young man, sculpted in marble that is now very patinated. He is looking to his left, gazing into the distance. His features denote his youth: a small mouth with fine lips, full cheeks, a round chin and delicate ears.



This head, which originally completed a bust or a full-length statue, represented our young man wearing a toga, which we can still see on the remnants of the shoulders. His very distinctive hairstyle is composed of wavy locks flattened against the top of his head and divided into strands that wreathe his forehead in small ringlets, with long curly locks carved with a trepan following the curve of his nape.

Ill. 1. TheWarren Cup, circa 15 BC - 15 AD, silver. British Museum, London, inv. no. 1999,0426.1

This hairstyle links our head to a corpus of portraits of young slave boys known as *paedagogiani* or *delicati*, meaning delicate, delicious, attractive or pleasant in Latin. They were boys recognised for their great beauty and exquisite features, who were taught to help run the household. They were sometimes designated as companions for the family's sons. Their masters also reserved them for their personal use, from waiting on them at the table to sexual services (Ill. 1) to assisting during religious processions (Ill. 2).

Ill. 2. Ministri on funerary altar, Rome. Museo Nazionale, Rome, inv. no. 124514.

There is ample literary, epigraphic and archaeological evidence of these young slaves with feminine hairstyles. We can thus cite a text written by Philo of Alexandria in his *De Vita Contemplativa* (48, 52) in about 30-40 AD:

« Those serving (at the banquet) are slaves of the most comely form and beauty, so that one might think that they have come not so much to serve as to please the eyes of their beholders by their very presence. Some of them who are still only boys pour wine, while older boys carry water, (the latter) having been washed and smoothly rubbed (with unguents and) with their faces smeared with cosmetics, their lower eyelids painted, and the hair of their head nicely plaited in some way being tightly bound up."

This highly distinctive hairstyle also appears in a mosaic in Capua that represents young *paedagogiani* accompanied by their professor, a freed slave (Ill. 3).

Ill. 3. Mosaic with *paedagogiani*, Capua.
Museo Provinciale Campano, Capua.

As for our sculpture, a fold of drapery is covering their left shoulders. Their hairstyle, consisting entirely of round ringlets, was also worn by women in portraits executed during the Flavian period (see portraits of Julia, daughter of Titus), enabling us to trace both the mosaic and our portrait back to the second half of 1st century AD.

We also know of similar sculpted marble portraits of these long-haired young men, such as the bust conserved at the Uffizi Gallery in Florence (Ill. 4) or the head exhibited at New York's Metropolitan Museum (Ill. 5).

Ill. 4. Bust of an adolescent, late Neronian - early Flavian period, marble.
Uffizi Gallery, Florence.

Ill. 5. Head of a man, Flavian period, 69–96 AD, marble.
Metropolitan Museum of Art, New-York, inv. no. 13.229.5.

DV 4954

Our sculpture was publicised without a photograph in 1930, and then with a photograph in 1932 (Ill. 6), in the collection of the Baron Maximilian van Heyl, a German businessman and patron who made his fortune in the leather industry at the end of the 19th century. We then lose track of it, as it was cited in several articles published between 1993 and 2014 with the comment "location unknown". It was only rediscovered very recently, with the dispersion of Leonard Sussman's collection. It had been added to the collection of Dr Rosin, a German banker who lived in Berlin until the Nazi regime forced him to leave for the United States in 1934. He had given our head to his son-in-law, who joined him in New York in 1937 with the entirety of his own collection. The head was then passed down within his family as an heirloom.

Ill. 6. - Paul Arndt and Georg Lippold, Photographische Einzelaufnahmen antiker Skulpturen, serie XIII, Munich, 1932, nos 3744-3746.

APHRODITE

HELLENISTIC, LATE PERIOD,
1ST CENTURY BC

MARBLE

RESTORATIONS TO THE BUTTOCKS,
THE PLEXUS AND THE LEFT BREAST.

HEIGHT: 114 CM. WIDTH: 30 CM. DEPTH: 18 CM.

PROVENANCE:

IN AN 18TH CENTURY EUROPEAN COLLECTION

BASED ON RESTORATIONS AND TECHNIQUES.

FORMERLY IN THE COLLECTION OF NICHOLAS CHRISSOVELONI,

ENGLAND. ACQUIRED BY ALEX WENGRAFT AT SOTHEBY'S,

LONDON, ON 18 JUNE 1962, LOT 116.

PRIVATE AMERICAN COLLECTION FROM 1999 TO 2014,

ACQUIRED AT THE ROYAL-ATHENA GALLERIES, NEW YORK.

Venus, goddess of love and beauty, is represented standing. She has just emerged from her bath, entirely naked, her mantle having slid down her body and fallen in folds around her legs. She is squeezing them together to prevent the material from slipping further, and the tension of her knees can be seen through the fabric.

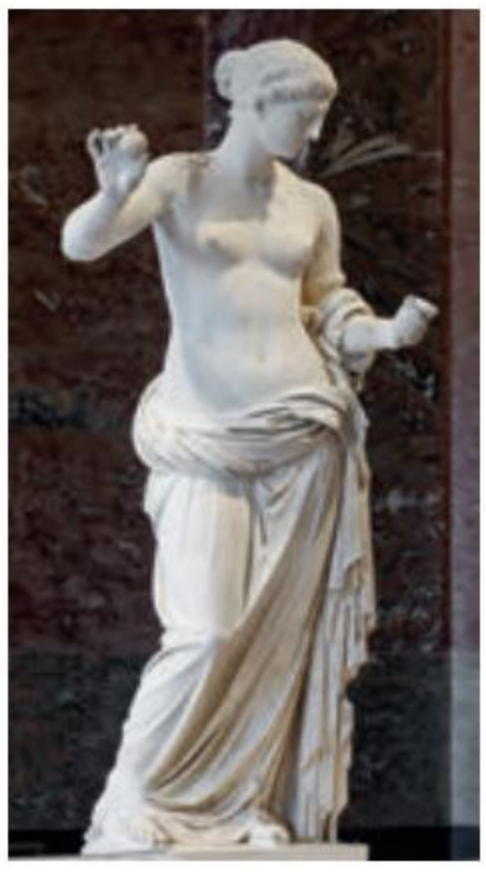
The folds of material form a 'V' that frames and emphasises her feminine attributes. Her body is leaning forward slightly, creasing her stomach. We are the witnesses of an intimate and extremely sensual scene, as the goddess attends to her toilette. The position of her incomplete arms can be surmised from similar statues that have been conserved: her right hand was hiding her pubes and her left holding a mirror in which she was contemplating herself, her head slightly inclined.

This statue is inspired by the "Aphrodite of Knidos", the first entirely naked representation of the goddess, carved by the Greek sculptor Praxiteles in the 4th century BC. Many sculptures draw inspiration from it, with variations in positions and draperies. Although, as attested by ancient sources, the original was entirely naked, representing the goddess surprised during her toilette and trying to hide herself in a gesture of modesty (Ill. 1), Hellenistic artists created increasingly sensual versions.

Ill. 1. Venus, Roman sculpture, 1st – 2nd century AD, found in Ostia, Parian marble, H.: 107 cm.
British Museum, London, inv. no.: 1805,0703.15.

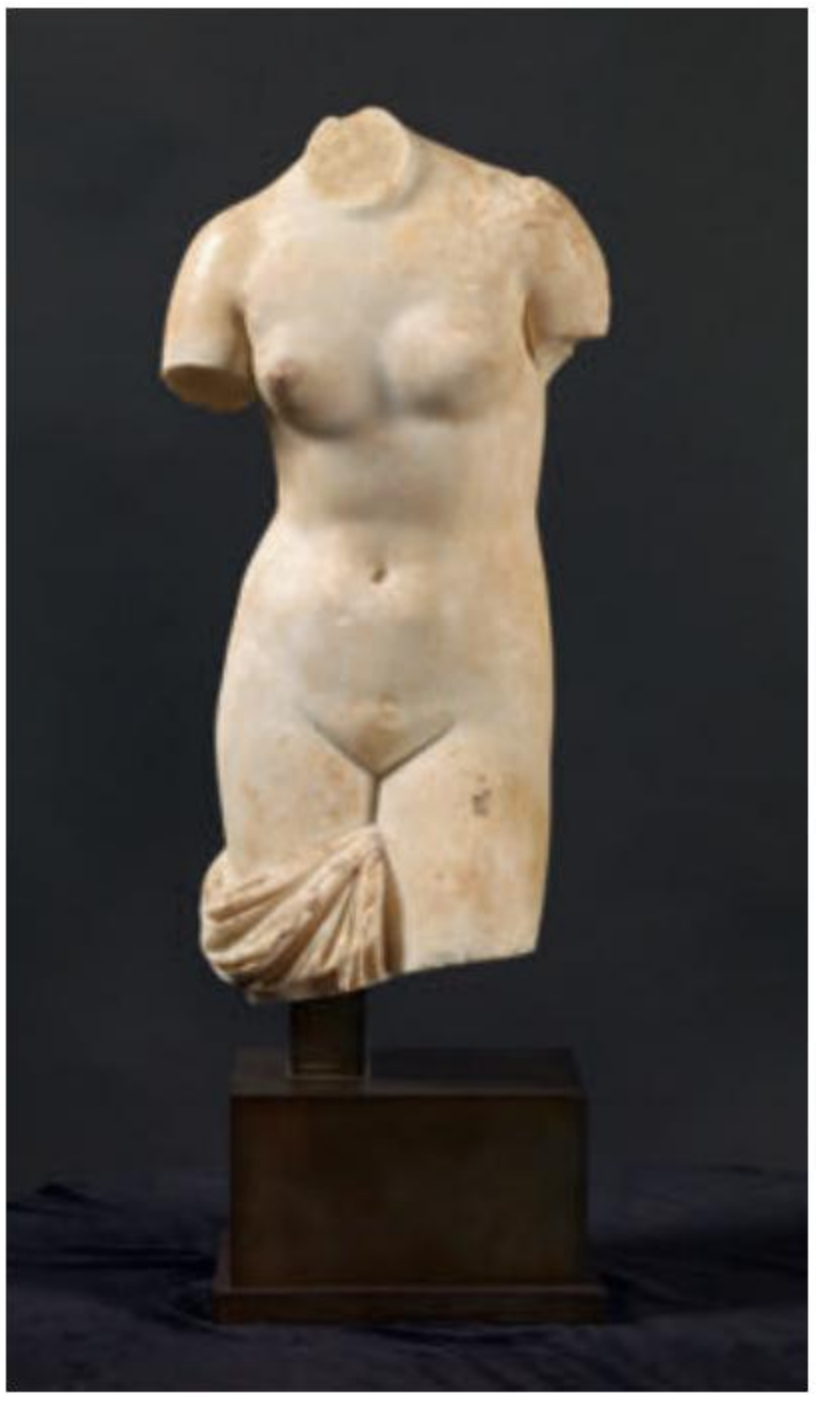
Ill. 2. Venus de Milo, circa 130 – 100 BC, marble.
Musée du Louvre, Paris, inv. no. Ma 399.

They very rarely withdrew all of the goddess' clothes, leaving her legs partly covered to accentuate her nudity and kindle their audience's curiosity and admiration (Ill. 2 and Ill. 3).



Ill. 3. Venus of Arles, end of the 1st century BC, marble, H.: 194 cm.
Musée du Louvre, Paris, inv. no. Ma 439.

That is the case of our statue, whose drapery hangs elegantly down her thighs, covering her lower legs and forming the arc of a circle behind, emphasising her buttocks. This also enabled the sculptor to exhibit two kinds of work with the same sculpture: both the delicate folds of the drapery, which catch the light and give the sculpture depth, and the soft, sensual curves of smooth skin.

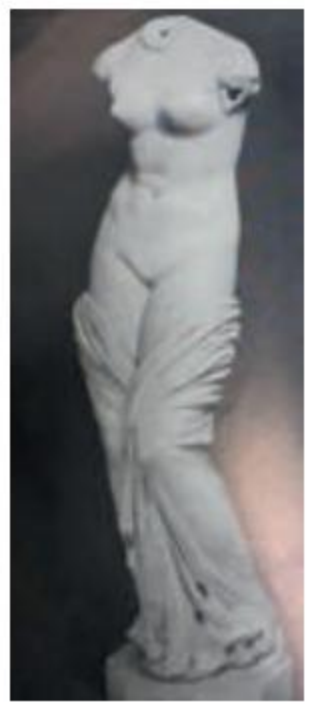


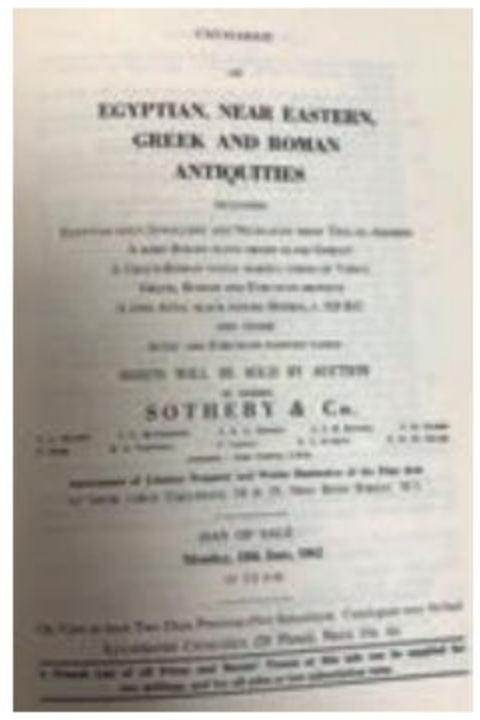
Ill. 4. Torso of Aphrodite, Roman sculpture, circa 50 – 75 AD, marble, H.: 56 cm.
Prado museum, Madrid, inv. no. E00918.

This position of the drapery, very low on the body, is reproduced in late variants of the model such as the Madrid and London sculptures (Ill. 4 and Ill. 1).

The slender proportions of the goddess, her smooth skin and the motif of the mantle falling low on her body place our sculpture at the end of the Hellenistic period, in the 1st century BC.

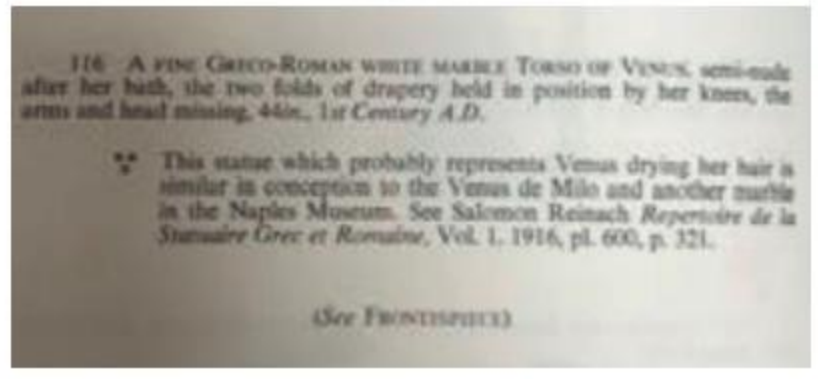
Publication:
- *Catalogue of Egyptian, Near Eastern, Greek and Roman Antiquities*, Sotheby & Co, London, sale Monday 18th June 1962, lot 116.





EGYPTIAN, NEAR EASTERN,
GREEK AND ROMAN
ANTIQUITIES

SOTHEBY & Co.



116 A FINE GRECO-ROMAN WHITE MARBLE TORSO OF VENUS, semi-nude after her bath, the two folds of drapery held in position by her knees, the arms and head missing, 44in., 1st *Century A.D.*

* This statue which probably represents Venus drying her hair is similar in conception to the Venus de Milo and another marble in the Naples Museum. See Salomon Reinach *Repertoire de la Statuaire Grec et Romaine*, Vol. 1, 1916, pl. 600, p. 321.

(*See* FRONTISPIECE)

HEAD OF A MAN

HELLENISTIC, 2ND – 1ST CENTURY BC

MARBLE

HEIGHT: 27,6 CM.	WIDTH: 20 CM.	DEPTH: 19 CM.

PROVENANCE:

FORMERLY IN THE COLLECTION OF FRENCH AUTHOR HENRY DE MONTHERLANT, PURCHASED FROM THE KALEBDJIAN FRÈRES GALLERY, PARIS (CERTIFICATE DATED 29 JULY 1942).
PASSED DOWN WITHIN THE SAME FAMILY UNTIL THE PRESENT.

This handsome, classical portrait of a man, sculpted in marble with a bronze-coloured patina, is a testament to the skilfulness of Greek sculptors.

It represents a young man with a distant gaze. His face is emphasised by an oval chin and square jaw, displaying the richness and suppleness of his skin. The surface of his cheeks is very pitted, his mouth is slightly open and his full lips and the corners of his mouth turn down slightly. His rimmed eyes are sunk into their sockets and offset by the shapely, geometrical arches of his eyebrows, which create a play of shadow and relief across his face. His expression is melancholic and pensive, and his gaze turned to his right, giving the sculpture a sensation of life and movement. His hairstyle is made up of many short curls. The head alone, bare of any attribute, makes it difficult to identify this young man: is this the idealised portrait of a hero, or that of a god?

The illusion of movement and life in the sculpture is reminiscent of second-classicism Greek models, from the end of the 4th century to the beginning of the 3rd century BC. Sculptors such as Lysippos, who worked at the court of Macedonia, Scopas of Paros or Euphranor, who worked in Athens, reinvented the aesthetics of classical sculpture established in the 5th century BC, introducing more realism and movement in their sculptures, as well as the illusion of life. The heads of young men attributed to these sculptors (Ill. 1-4) exhibit similar characteristics to ours, which enables us, if not to trace it back to that time, at least to place it in direct continuity with this style.

Ill. 1. "The Aberdeen Head", circa 325 – 280 BC, marble, H.: 35 cm., sometimes attributed to Praxiteles, Lysippos or Scopas.
British Museum, London, inv. no. 1862,0817.1.

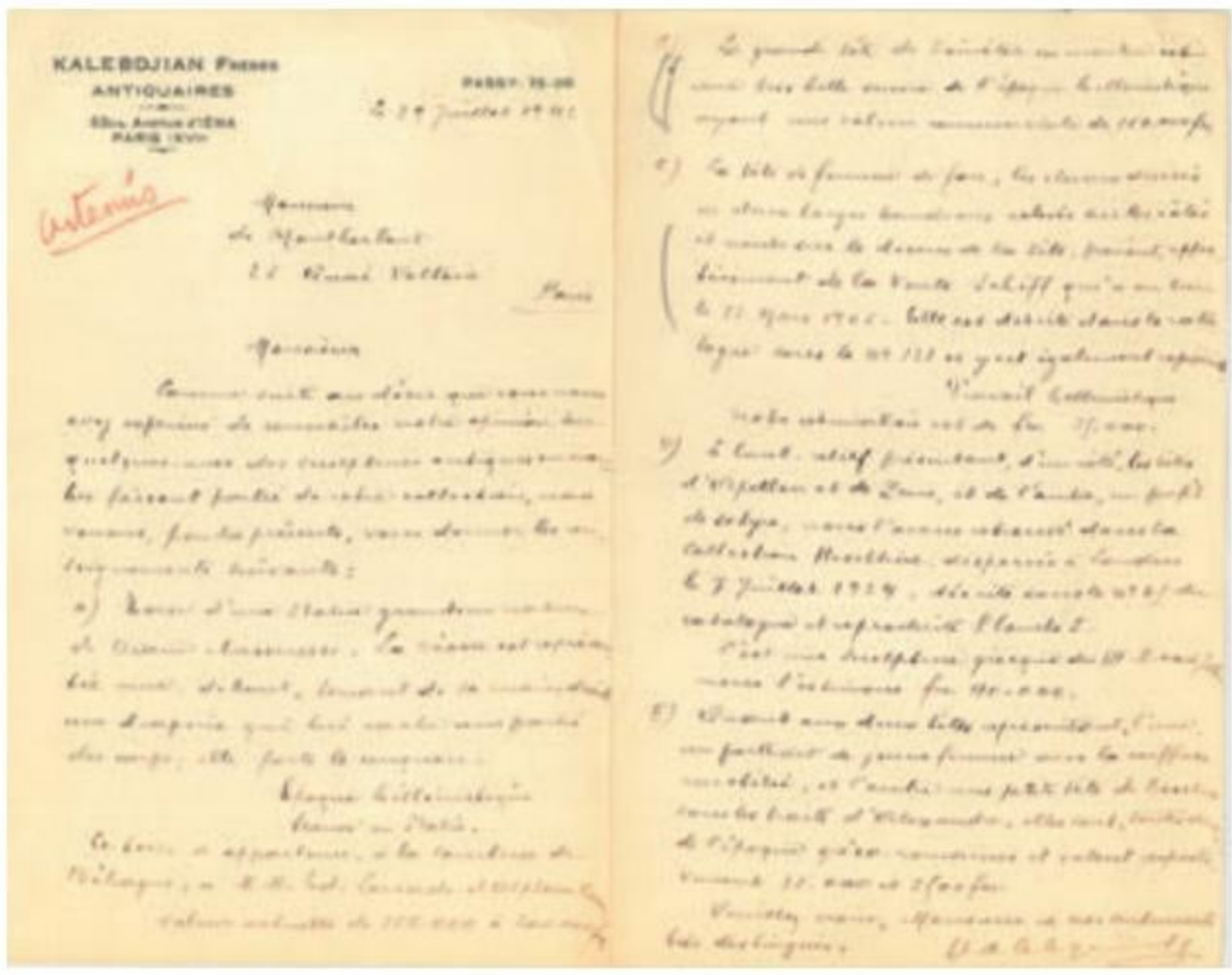
Ill. 2. "Antikythera Youth", , circa 340 – 330 BC, bronze, H.: 196 cm., generally attributed to Scopas or Euphranor.
National Museum, Athens, inv. no. X13396.

Ill. 3. "Ludovisi Ares", Roman copy from 2nd century AD, marble, H.: 158 cm., inspired by a 4th century BC Greek original attributed to Scopas or Lysippos.
Palazzo Altemps, Rome, inv. no. 8602.

Ill. 4. "Youthful Hero or God", formerly known as the "Statue of Meleager", Imperial Rome, marble, 123 cm., copy of a 4th-century BC Greek original attributed to Scopas.
Harvard Art Museum/Arthur M. Sackler Museum, Boston, inv. no. 1926.48.

Henry de Montherlant (1895 – 1972) was a 20th century French author and a member of the Académie Française. A great amateur of the Antiquity, he filled his home in 25 Quai Voltaire, Paris, with Greek, Roman and Egyptian artworks. He said that he was influenced by both their rigour and their sensual delight, and "lived for sixty years among his Roman shadows".

Henry de Montherlant with our head.


KALEBDJIAN Frères
ANTIQUAIRES

Kalebdjian Frères gallery certificate, dated 29 July 1942, describing the "portrait of a young woman with a mutilated hairstyle" that corresponds to our head.

STATUE OF HERCULES

ROMAN, REIGN OF HADRIAN, 117 - 138 AD

MARBLE

HEIGHT: 124.5 CM.	WIDTH: 63 CM.	DEPTH: 50 CM.

PROVENANCE:

PRIVATE COLLECTION(S) DURING THE 17TH CENTURY.

COLLECTION OF THE ROMAN MERCHANT

ALFREDO BARSANTI (1877 - 1946) IN 1935.

IN STORAGE IN NEW YORK CITY DURING THE SECOND

HALF OF THE 20TH CENTURY.

This life-size statue of Hercules is a rare example of a sculpture capturing a moving subject. The demigod is wearing the skin of the legendary Nemean lion, which he defeated as one of his twelve Labours. The skin covers his hair and back and is knotted around his neck by the paws. To stress the idea of momentum and denote the tension of his body, the sculptor chose to capture his subject walking, the left leg in front, the right behind, the chest thrust out, each shoulder in an opposite direction and the head slightly bent.

Ill. 1. Alfredo Barsanti collection, before 1935. (D- DAI-Rom).

This eloquent, dynamic posture is emphasised by the backward motion of the lionskin, as though it had been caught by a gust of wind. The facial expression seems determined. Hercules is represented in the prime of life, with a neat beard. Sculpted in magnificent Parian marble, like the most remarkable examples of classical Greek sculpture, this Hercules still has its original surface and patina. A thick layer of polish covered it, which greatly contributed to protecting the marble from the erosion of time. These features make our sculpture unique and distinguish it from more common, static examples in which the hero is at rest, upright or leaning.

Ill. 2. Anton Raphael Mengs, Farnese Hercules, c. 1759, engraving.

The notion of movement is reminiscent of one of the most remarkable sculptures of classical Greece, Myron's renowned "Discobolus". Hercules' sculptor, too, drew upon all his dexterity and talent to bring his work of art to life. The illusion of movement is so real that we feel that the sculpture is walking, even running. With the special attention paid to the details, the viewer feels all the muscular tension building up in Hercules' body. Each part of his anatomy is represented with the highest degree of precision, accentuating the realism of the sculpture and infusing it with a powerful vitality. Moreover, the sculpture was carved in the round so that it could be admired from all angles. There is a complexity that leads us to believe that the sculptor was inspired by the "Laocoön and His Sons" statue: the lionskin, wrapped around his arm, is somewhat reminiscent of the powerful snake.

To this day, the most widely known sculpture of Hercules is the "Farnese Hercules" (Ill. 2), the masterpiece of the artist Lysippus. Like our Hercules, the statue was inspired by a bronze original, which was unfortunately lost.

Also similarly to our sculpture, the most striking feature of the "Farnese Hercules" is the hyperrealism of the muscles, which transcends aesthetics to transform the sculptor's Hercules into a Power. Unlike our sculpture, Hercules is depicted at rest, leaning on his club and exhausted by his Labours. To imagine our sculpture in its entirety, we could observe two sculptures of the same type, also restored: "Hercules and Cerberus leaving the Underworld" and "Herakles". The first is from the Vatican's Pio-Clementino collection (Ill. 3) while the second is conserved in Copenhagen's Glyptotek (Ill. 4). Although both examples are smaller in size, they still give us a good idea of the original subject of our sculpture.

The pins and mortises that once held vine leaves, and the ensuing fractures, still visible today, show that our statue was thoroughly restored in the 17th century. At the time, classical antiquities were greatly valued in private collections. They were marks of their collectors' education and symbols of their prestige, while also expressing their social status. However, collectors appreciated it when the sculptures they owned were complete, leading to the establishment of a significant number of restoration workshops. Many sculptors such as Bartolomeo Cavaceppi (1716-1799) even specialised in the profitable art, while others sometimes completely reinterpreted the original subject, designing a completely new sculpture from ancient fragments. Our Hercules, however, was restored in a more traditional, faithful way, like the Copenhagen and Vatican sculptures mentioned previously.

Ill. 3. Hercules leading Cerberos, Imperial Rome, marble.
Museum Pio-Clementino, Vatican, inv. no. 488.

Our Hercules has led several lives throughout the centuries. The first began when the Romans conceived it and admired it, bestowing upon it the attributes symbolising its power, the very incarnation of the pagan concept of heroism. It started its second life during the Renaissance, when it was rediscovered and placed in a cabinet of curiosities or a great collector's antiques gallery, where it was probably seen as a symbol of moral strength. Finally, more recently, our Hercules reappeared in Rome at the beginning of the 20th century, with the Barsantis, a great merchant family specialising in classical art. One of their photographs shows our statue in a mostly de-restored condition, proof that tastes change over the years.

The statue's travels do not end there. It will continue to inspire future generations and may even take on a new form under the eyes of a 21st century artist.

Ill. 4. Herakles, Imperial Rome, marble.
Ny Carlsberg Glyptotek, Copenhagen, inv. no. 0504.

HEAD OF A PHARAOH

EGYPTIAN, 19TH DYNASTY,
CIRCA 1290 - 1213 BC

GOLDEN BROWN QUARTZITE

HEIGHT: 31 CM.	WIDTH: 18 CM.	DEPTH: 24 CM.

PROVENANCE:

KELEKIAN ART GALLERY (667 MADISON AVENUE, NEW YORK)

ACQUIRED IN 1969. SOLD THE 20 SEPTEMBER 1973

TO MRS CYNTHIA WOODS, SANTA BARBARA.

THEN IN THE COLLECTIONS OF A PRIVATE CALIFORNIAN

PHILANTROPIC FOUNDATION, AS SOLD AT SOTHEBY'S

NEW YORK ON 12 JUNE 1993, LOT 42.

THEN IN MR AND MRS HALKEDIS' THALASSIC COLLECTION, NEW YORK.

This is the head of an Egyptian Pharaoh wearing the hedjet, or white, crown symbolising the pharaoh's authority over Upper Egypt. Its white colour stood for the lilies that grew profusely around Nekhen, a city in Upper Egypt. Nekhen was the place of worship of the vulture goddess Nekhbet, patron goddess of Upper Egypt. Her white crown was its emblem. On our sculpture, the upper part of the elongated crown narrows, ending in a fold. It was originally topped with the uraeus, an element representing a female cobra that symbolised the pharaoh's power (Ill. 1). We can still see its place on the mutilated stone.

Ill. 1. Head of Ahmose I wearing the white crown, Egypt, 18th dynasty, circa 1550-1525 BC, limestone, H.: 56 cm.
Metropolitan Museum of Art, New York, inv. no. 2006.270.

Here, the king is represented with almond-shaped eyes framed by long eyebrows. Traces of cosmetics can still be seen, carved in bas-relief. The corners of his mouth, still pronounced, are represented by two rather deep cavities that reveal a slight smile. These iconographic elements are close to the Ramesside style that developed under the 19th dynasty, particularly under the reigns of Seti I (1294-1279 BC) and Ramses II (1279-1213 BC) (Ill. 2-3).

The head is sculpted in quartzite that has brown and even golden hues, taken from the quarries of Gebel el Ahmar, to the east of Cairo. The stone from these quarries was used for statues of varying degrees of monumentality, as its colour was reminiscent of the sun and, by extension, the sun god Ra, protector of the world.

Ill. 2. Seti I or Ramses II, Egypt, circa 1294-1213 BC, limestone, H.: 13 cm.
Musée du Louvre, Paris, inv. no. E16351.

Ill. 3. Head of King Amenmess, Egypt, Ramesside period, circa 1203-1200 BC, quartzite, H.: 44,5 cm.
Metropolitan Museum of Art, NY, inv. no. 34.2.2.

Our head was acquired by Charles Dikran Kelekian (1898-1982) in 1969. It then took its place in his gallery located at 667 Madison Avenue in New York. Charles Dikran Kelekian (Ill. 4) was from a family of Armenian art traders. His father, Dikran Garabed Kelekian (1868-1951), taught him about antiquities from an early age. Dikran Garabed Kelekian opened art galleries in Paris and New York in 1895, as well as a subsidiary in Cairo towards 1910, establishing an international network of antique-dealing. Upon his death, this network was passed to his son, who had joined the business in 1919. Our head is mentioned in an inventory stored in the Kelekian archives under the following label: "Royal Egyptian head carved from brown stone, the King is wearing the crown of Upper Egypt, Egyptian Empire".

The head was then sold by Charles Dikran Kelekian in 1973 and added to the collections of a private Californian foundation. It was then put up for sale at Sotheby's, New York, on 12 June 1993 as lot no. 42 (Ill. 5), when it was purchased by Mr and Mrs Halkedis and took its place in the Thalassic Collection. Theodore Halkedis, a Greek shipping magnate, acquired more than 175 Egyptian objects for his collection, from monumental statues to amulets and jewellery, including funerary and ritualistic objects. An exhibition honouring this exceptional collection was held at the Michael C. Carlos Museum in Atlanta, from 2001 to 2002. It included our head (Ill. 6).

Ill. 4. Charles Dikran Kelekian

Property of a California Private Foundation

◆ □ 42
A Brown Quartzite Head of a King, 19th Dynasty, 1292-1190 B.C., wearing the crown of Upper Egypt with fragmentary uraeus, his mouth deeply drilled at the corners, the long eyebrows and cosmetic lines in relief, back pillar uninscribed. *Height from modern base 14 in. (35.6 cm.); height of face 4¾ in. (12.1 cm.); width of back pillar at neck 2⅝ in. (6.7 cm.)*

Provenance:
probably Charles Dikran Kelekian, New York, 1973
$8,000–12,000

Ill. 5. Sotheby's New York, on 12 June 1993

Publications:

- Sotheby's catalogue, New York, 12 June 1993, lot 42.
- P. Lacovara & Betsy Teasley Trope (Ed.), *The Collector's Eye: Masterpieces of Egyptian Art from the Thalassic Collection*, Ltd., Michael C. Carlos Museum, Emory University, Atlanta, 2001, cat. no. 15.

Ill. 6. The Collector's Eye: Masterpieces of Egyptian Art from the Thalassic Collection.

HEAD OF SERAPIS

ROMAN, 2ND CENTURY AD

MARBLE

HEIGHT: 64 CM.	WIDTH: 62 CM.	DEPTH: 32 CM.

PROVENANCE:

FOUND IN AKHMIM, EGYPT, IN 1904.

SOLD IN DROUOT IN APRIL 1905, LOT 457, BY P. PHILIP AT ME LAIR-DUBREUIL'S AUCTION HOUSE, APPRAISED BY M. BING.

ACQUIRED AT THE SALE BY M. RENÉ GIMPEL, THEN PASSED DOWN WITHIN THE SAME FAMILY, CONSERVED IN THE FAMILY RESIDENCE OF MÉNERBES, PROVENCE.

This colossal head displays a smooth, expressive face framed by long wavy locks and a full beard, which create a striking contrast between light and shadow. The three locks on his forehead identify the figure as the god Serapis. The art of contrast in this sculpture, as well as the carving of the pupils, enable us to trace it back to 2nd century AD.

The top of his head seems once to have supported a modius or calathos, a rush or wicker basket filled with flowers, fruits or harvest produce. This was a symbol of power and fecundity, as well as Serapis' attribute. It can be seen on the Roman copy of the bust sculpted by Bryaxis for the Serapeum of Alexandria, conserved in the Pio-Clementino Museum (Ill. 1).

Serapea were the places of worship dedicated to Serapis. They flourished throughout Egypt from the Ptolemaic period. Our head more closely resembles the bust of Serapis conserved at the Musée du Louvre (Ill. 2), sculpted in 3rd century AD and discovered in Carthage.

Serapis is a Greco-Egyptian deity, whose worship originated in Alexandria during the Ptolemaic period. He was born from the merging of both cultures, which began in the 4th century BC under the Ptolemaic dynasty. Serapis is a combination of two ancient Egyptian deities: the bull god Apis and Osiris. He also borrowed aspects from Greek gods, accumulating Zeus' solar symbolism and physique, Hades' link with the afterlife, Dionysus' agrarian fertility and Asclepius' power of healing. His syncretic nature made him an extremely popular deity throughout the Roman Empire, and representations of him can be found throughout the Roman world.

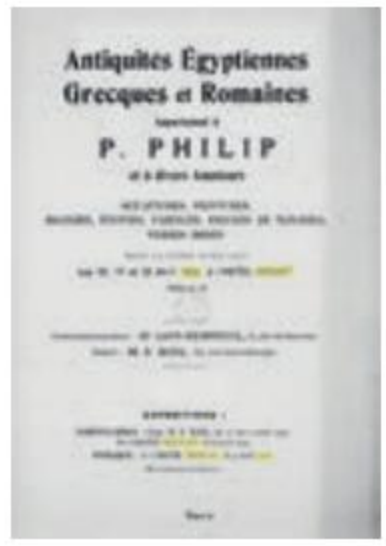
Ill. 1. Bust of Serapis from the Serapeum of Alexandria.
Pio-Clementino Museum, Vatican, inv. no. 689.

Ill. 2. Head of Serapis, discovered in Carthage, marble, H.: 62 cm.
Musée du Louvre, Paris, inv. no. Ma 1830.

The colossal dimensions and discovery site of our head in Akhmim, Egypt, indicate that it was certainly located in an important public place - a Serapeum, for instance. The year after its discovery, the head was sold in a Drouot auction and acquired by René Gimpel (1881-1945), French art dealer and collector. It was then passed down in his family to finally adorn the terrace of the family residence dominating the city of Ménerbes. Through wind and unfavourable weather, our Serapis held court for several decades facing a sublime Provençal landscape.

Publications:

- *"Antiquités Egyptiennes, Grecques et Romaines appartenant à P. Philip..."* ("Egyptian, Greek and Roman Antiquities belonging to P. Philip...") sales catalogue from 10-11-12 April 1905, Drouot, lot 457.
- Hornbostel, W.: *Sarapis, Studien zur Überlieferungsgeschichte, den Erscheinungsformen und Wandlungen der Gestalt eines Gottes* ("Historical study of the traditions, manifestations and transformations of the forms of gods"), 1973, no. 154.


Antiquités Égyptiennes
Grecques et Romaines
P. PHILIP

Sculpture

TORSO OF VENUS

ROMAN, 1ST – 2ND CENTURY AD

MARBLE

RESTORATIONS

HEIGHT: 56 CM.	WIDTH: 27 CM.	DEPTH: 19,5 CM.

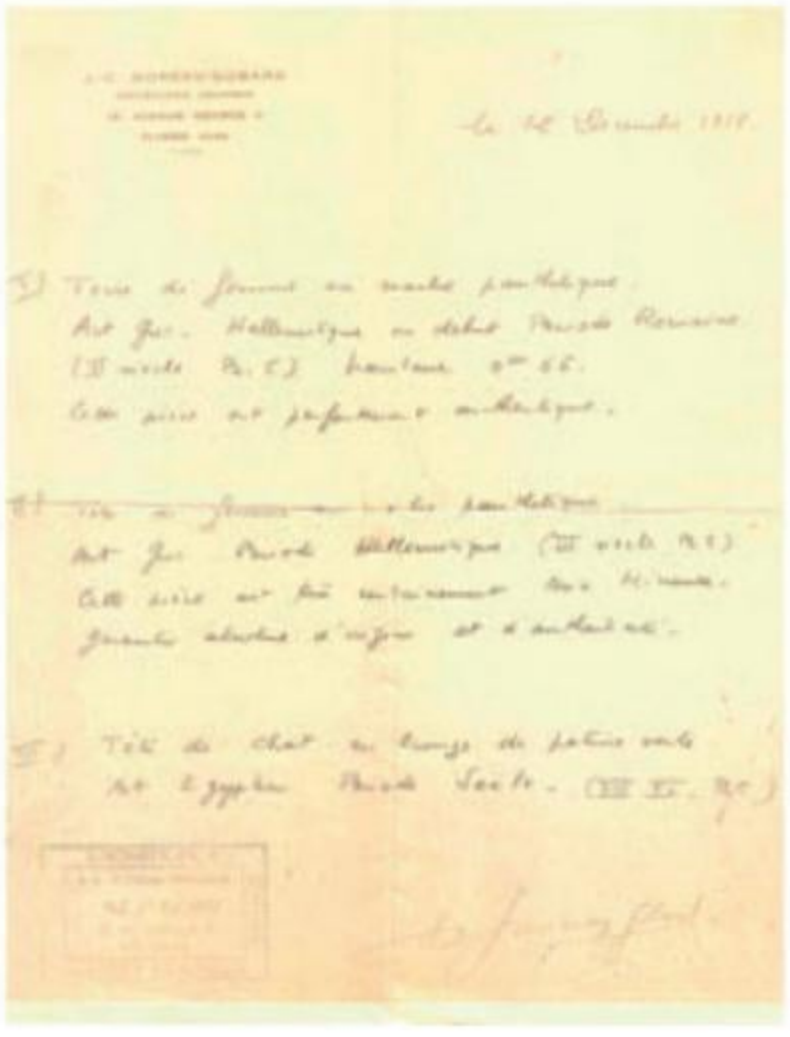
PROVENANCE:

FORMERLY IN A PRIVATE FRENCH COLLECTION,

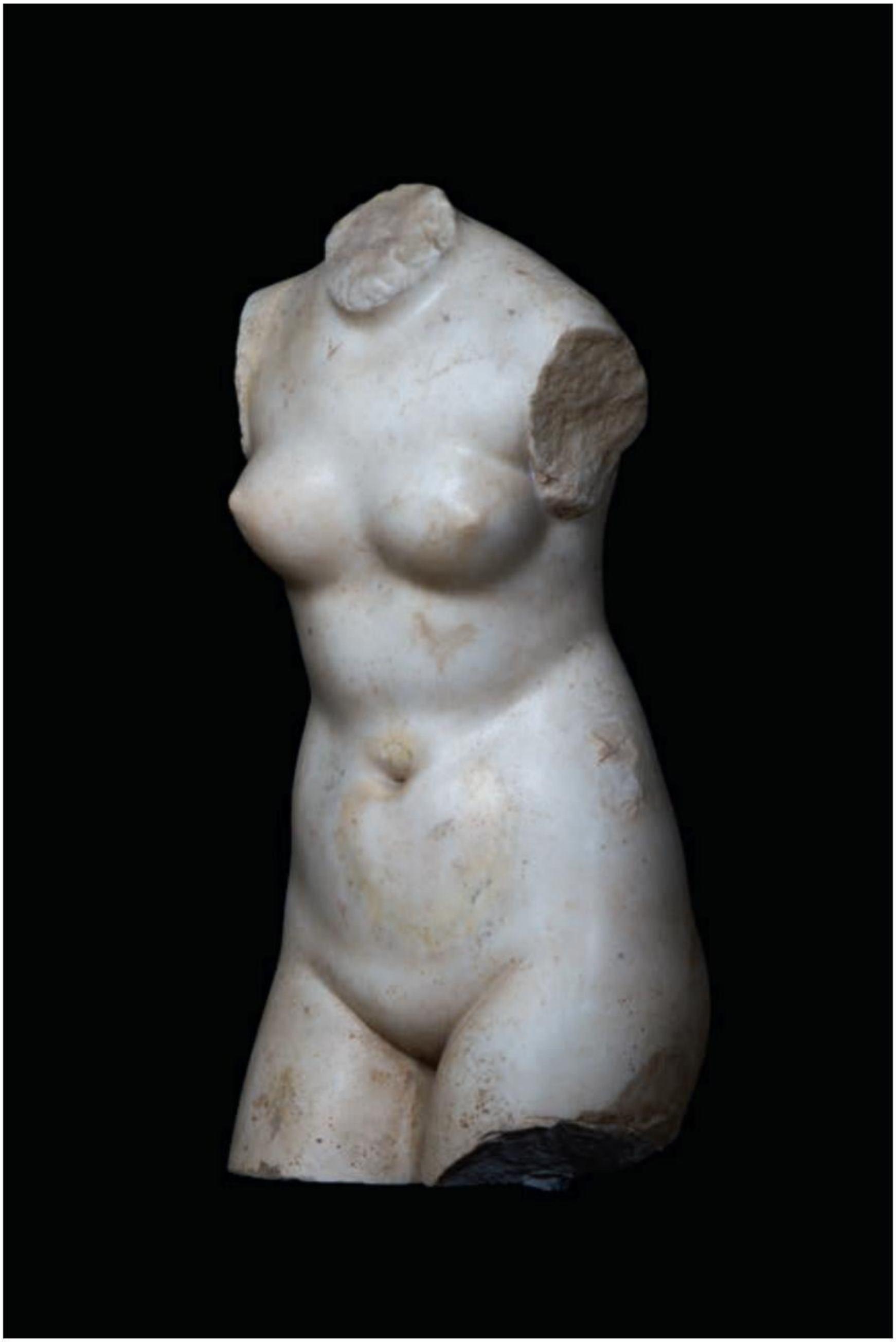
PURCHASED AT THE J.-C. MOREAU-GOBARD GALLERY

(16, AVENUE GEORGES V, PARIS) ON 12 DECEMBER 1958.

This exquisite torso represents Venus, the goddess of love and beauty. As she was born from the foam of the sea, she is often represented with some allusion to water. Here, she is thus entirely naked and preparing to bathe. A slight tilt of the hips accentuating her pelvis and the muscles of her back suggests that the weight of her body rested on one leg while the second was slightly bent. Her arms were probably held in front of her privates in a gesture of modesty, as she is surprised at her ablutions by an indiscreet gaze.



Certificate from the J.-C. Moreau-Gobard Gallery, dates from 12 December 1958.



Ill. 1. Bronze figurine of Aphrodite, first half of the 3rd century BC, found in Sidon, Lebanon, H.: 23.20 cm.
Musée du Louvre, Paris, inv. no. Br 413.

This iconography is inspired by the "Aphrodite of Knidos", the renowned masterpiece sculpted by the Greek sculptor Praxiteles in the 4th century BC. It was the first life-size representation of the nude female form. Although it is now lost, it inspired many works in which Venus appears undressed in this position, which is both modest and imbued with sensuality (Ill. 1).

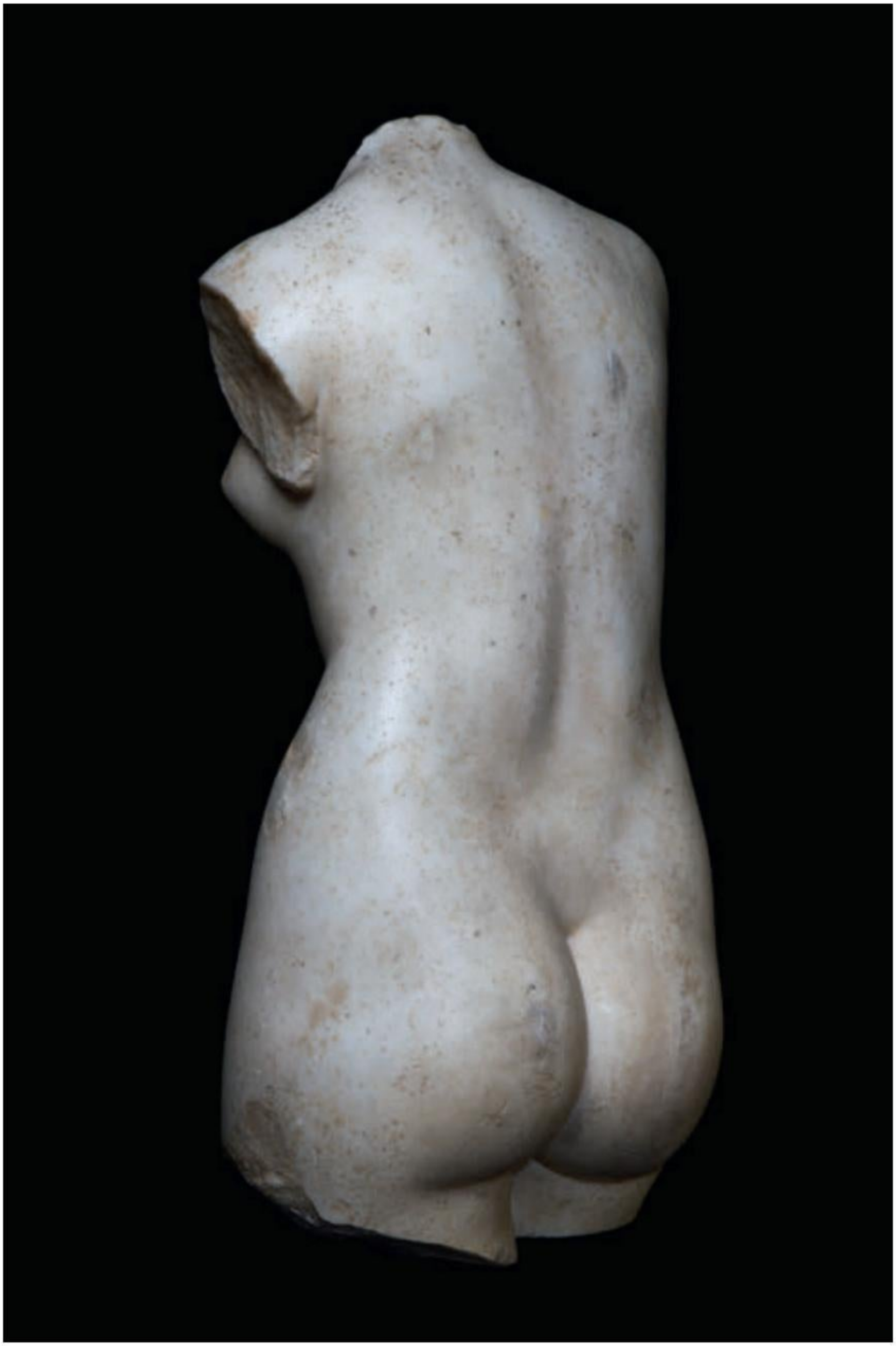
The goddess may also have been represented hiding her pubes with one hand, while the other held a drapery resting on a vase or amphora containing washing water or various perfumes. This is the position chosen in works such as the "Venus Braschi" in Munich (Ill. 2) or the Aphrodite from the Ludovisi Collection (Ill. 3). Venus bathing was one of the favourite topics of Greek and then Roman artists, as it was a pretext for the detailed observation of the female body.

Ill. 2. Sculpture inspired by the "Aphrodite of Knidos", known as the "Venus Braschi".
Staatliche Antikensammlungen und Glyptothek, Munich, inv. no. 258.

Our torso is an ode to sensuality and sensual delight, displaying the goddess' body in its purest representation, as the narrative is now lost. The shaping of the flesh and the sensitivity that seems to emanate from it are a testament to the artist's virtuosity.

The torso was acquired from the J.-C. Moreau-Gobard gallery. It is paired with a signed certificate, dated 12 December 1958.

Ill. 3. Sculpture inspired by the "Aphrodite of Knidos", in the Ludovisi Collection.
Palazzo Altemps, Rome, inv. no. 8619.



HEAD OF PRIAPUS

ROMAN, 1ST – 2ND CENTURY AD

MARBLE

HEIGHT: 29 CM.	WIDTH: 14 CM.	DEPTH: 20 CM.

PROVENANCE:

ROMAN ART MERCHANT A. BARSANTI, 137 VIA SISTINA, ROME, IN 1913.

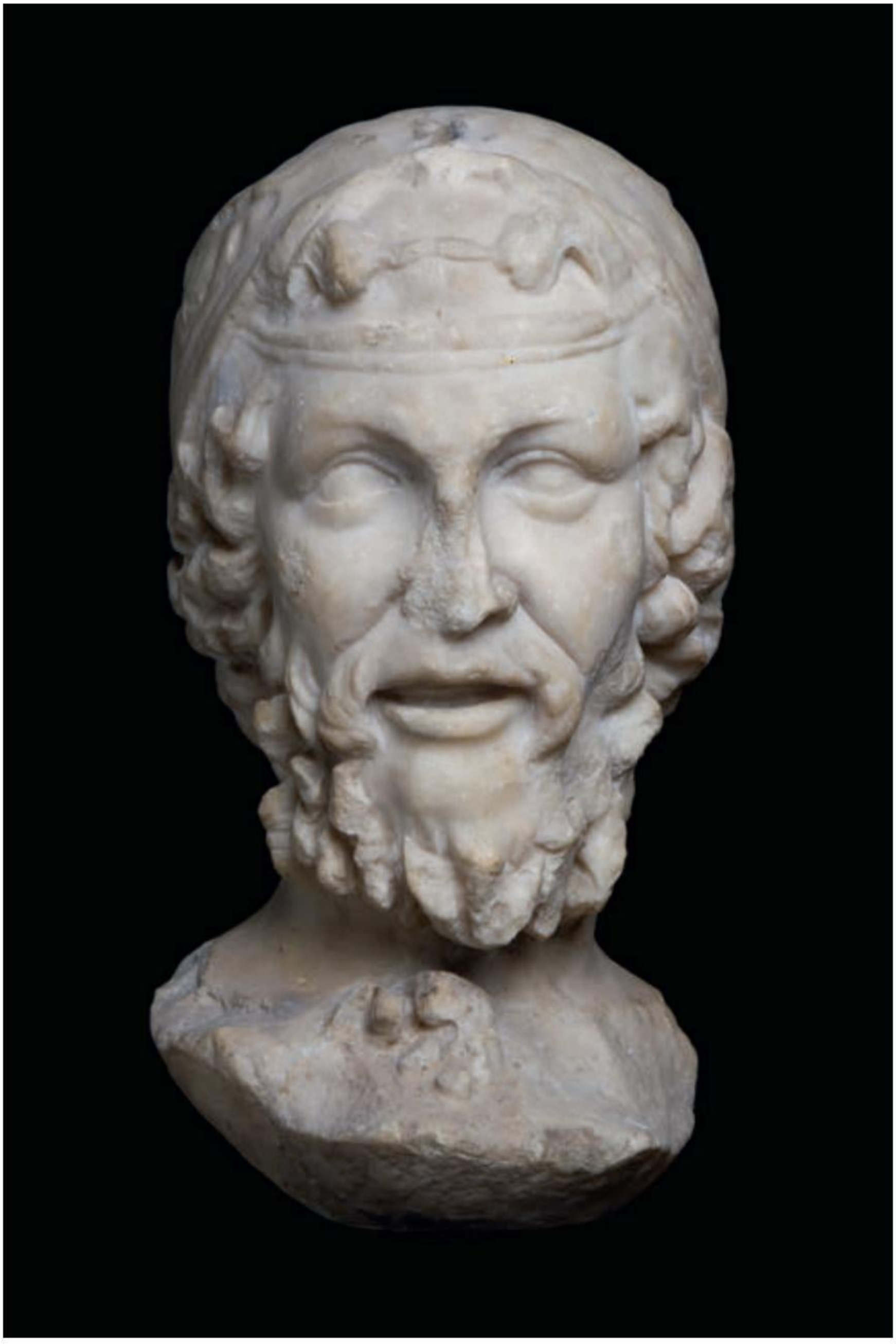
FORMERLY IN A FRENCH ART COLLECTION

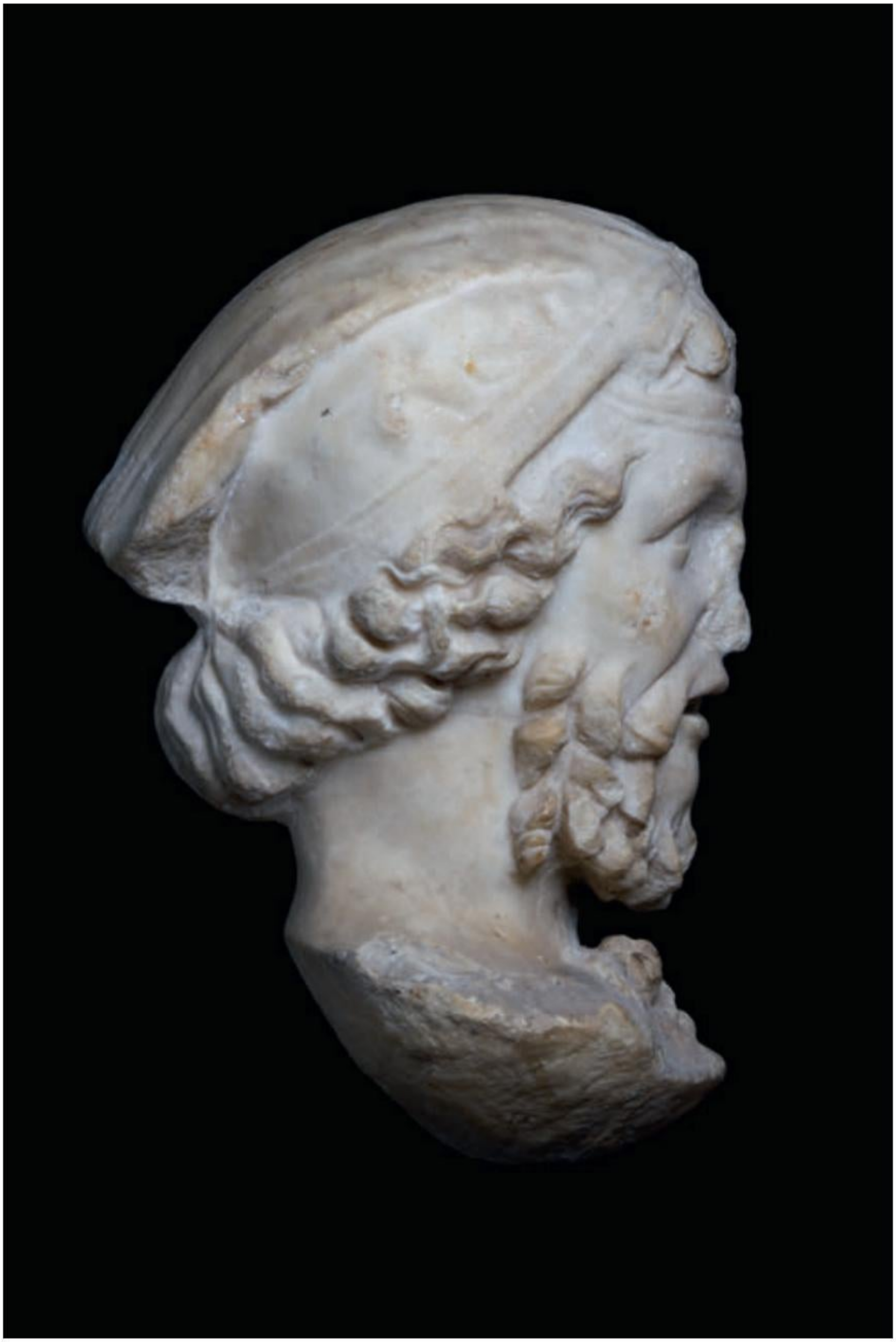
PURCHASED IN PARIS IN THE 1970S.

This head of Priapus is one of the very rare Roman copies of a Greek original, probably carved from bronze in the Hellenistic period (circa 3rd century BC) and now lost. We know of only one other head derived from that model, and it is currently privately owned.

Far from the serial representations we know of the god, which are often more schematic (Ill. 1), our head is distinguished by its extreme finesse, both in the curves and expressiveness of the face and in the details of the hairstyle.

A. Barsanti, 137 Via Sistina, Rome, 1905-1906.





Priapus' handsome face shows him to be of mature age, a smile on his delicately sculpted lips. His plaited hair is covered by a short veil, from which wavy locks are escaping over his forehead, temples and the nape of his neck. He is often represented with this oriental hairstyle (Ill. 2).

Ill. 2. Head of Priapus, Roman sculpture, marble.
Gustav III Museum of Antiquities, Stockholm, inv. no. NM Sk 61.

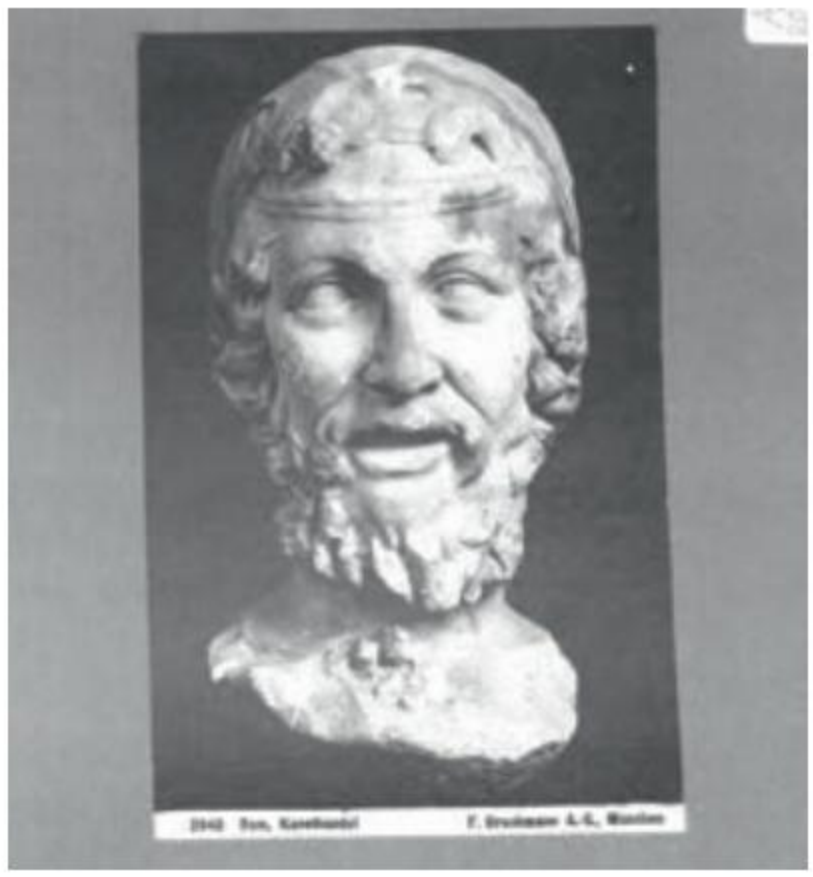
Ill. 1. Head of Priapus, Roman sculpture, marble.
Ny Carlsberg Glyptotek, Copenhagen, inv. no. 2586.

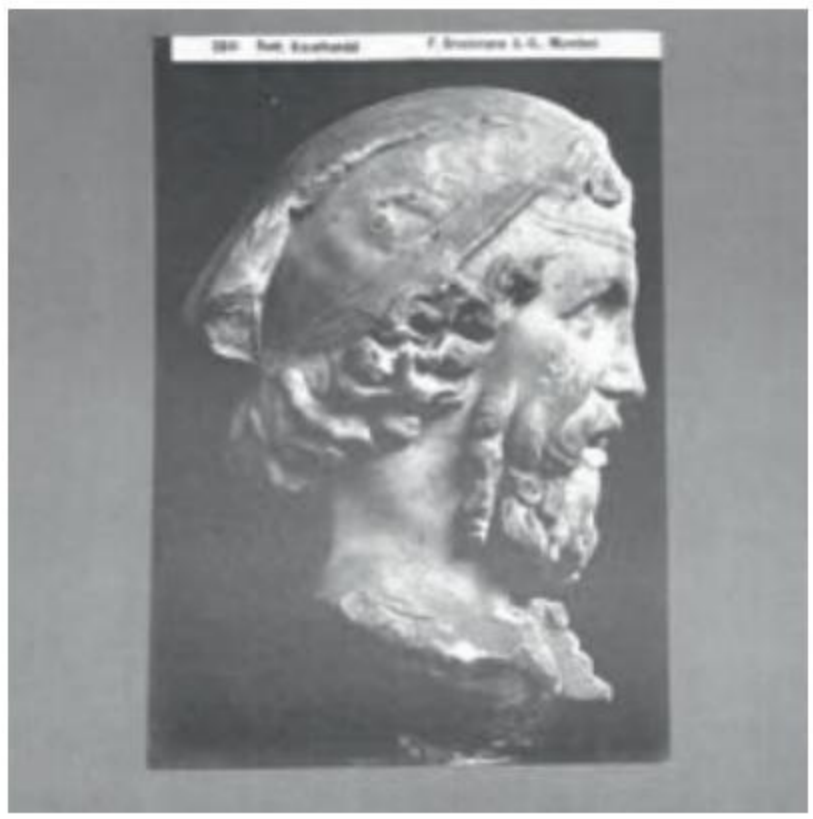
Originally from Asia Minor, Priapus was the son of Aphrodite and Dionysus. The legends about this mythological figure vary. In the Greco-Roman world, he was regarded as a minor god, the protector of merchants, sailors and dwellings, but he played a more important role in Rome in erotic representations and garden ornaments. From the richest residences to peasant abodes, his image stood at the centre of dwellings to protect them from thieves and evil spirits.

wesen sei, unter dem vorstehenden Rande die Härchen mit aller Feinheit bis dicht an die Bruchlinie auszumeißeln. Endlich sitzt der Nackenschutz merkwürdig hoch auf dem Halse. Die Behandlung mittels Säuren ist so gründlich gewesen, daß sich aus dem Zustande der Oberfläche, die ihre Patina vollkommen verloren hat, nichts mehr entnehmen läßt. Andrerseits macht der Kopf in stilistischer Hinsicht keinen ungünstigen Eindruck, wenn er auch neben den Werken, mit denen man ihn am ehesten vergleichen kann, d. h. neben den von Curtius a. a. O. behandelten Köpfen, matt und unbedeutend wirkt.

2038/39. Polykletischer Jünglingskopf. Genaue Replik des Typus Gall. d. statue, Nr. 251. Ergänzt: die Nase. Gute Arbeit. Ehemals im Besitze des Conte Rocchi; nach dessen Tode i. J. 1907 verkauft in einer von dem Antiquar G. Giacomini (Corso Vittorio-Emanuele 101) veranstalteten Vendita (Katalog tav. VI); jetzt in New York: Bulletin of the Metropol. Mus. of art III, 1908, S. 7, Abb. 7; Amelung, Vatican-Katalog II, S. 416; Jahrb. d. Inst. 1908 (XXIII), S. 204, Anm. 12, Nr. 10 (Lippold).

2040/41. Kopf des Priapos. Jetzt bei dem Kunsthändler A. Barsanti, Via Sistina 137. H. 0,28 m. Kleinkörniger hellgrauer Marmor. Ergänzt: die Nase. Ein Teil des Brustst[illegible]ckes war gebrochen. Der gut gearbeitete Kopf ist bestimmt, in eine Statue eingesetzt zu werden. Reste der Bartzotteln auf dem Brustst[illegible]ck. Priapos ist kenntlich an der weiblichen Haube und dem kindisch-senilen Ausdruck des Mundes. Die Haare sind nach Weiberart frisiert, die Bartlocken zierlich gerollt. Augenscheinlich liegt ein frühhellenistisches Original zu Grunde.





Publication:
- Paul Arndt & Walther Amelung, *Photographische Einzelaufnahmen Antiker Sculpturen*, Munich, 1913, p. 67-68.

Translation:

Head of Priapus. Currently with the art merchant A. Barsanti, 137 Via Sistina. Height: 0.28 cm. Fine-grained, light grey marble. The nose was added. Part of the chest was broken. The head, very finely carved, probably stood on top of a statue. Traces of a beard are visible on the chest. Priapus is recognisable due to his feminine hairstyle and the expression of his mouth, both childlike and senile. His hair is styled in a feminine way and the curls of his beard are delicately coiled. Evidently, the statue is based on an antique Hellenistic original.

SILENUS

ROMAN, 1ST CENTURY BC – 1ST CENTURY AD

MARBLE

HEIGHT: 70 CM.	WIDTH: 45 CM.	DEPTH: 28 CM.

PROVENANCE:

FORMERLY IN THE PRIVATE FRENCH COLLECTION OF

MR. AND MRS. REMY, PARIS, PURCHASED BY HIS FATHER FROM THE

H. KAMER GALLERY, PARIS, IN THE 1950s.

Silenus is reclining naked, in a languid position, one leg crossed over the other. His arm rests upon a rock covered with a feline pelt and a wineskin, two references to the god Bacchus, his protégé and adoptive son. He is looking in the direction of the wineskin, from which water once trickled.

This sculpture was originally a fountain. It was entirely hollowed and carved to contain water, which ran along a groove that can still be seen behind Silenus' left arm and out of a small, circular opening in the centre of his fist, as though he was pouring wine from his wineskin. The demigod is closely linked to the iconography of Bacchus and his bacchanalia, in which he participated alongside satyrs and maenads. Silenus was an allegory of festivities, drunkenness and excess, and so he was particularly prized for the decoration of Roman gardens. We can imagine our Silenus at the heart of a courtyard in a Roman villa, surrounded by greenery with water trickling at his feet, inviting visitors to join the festivities.

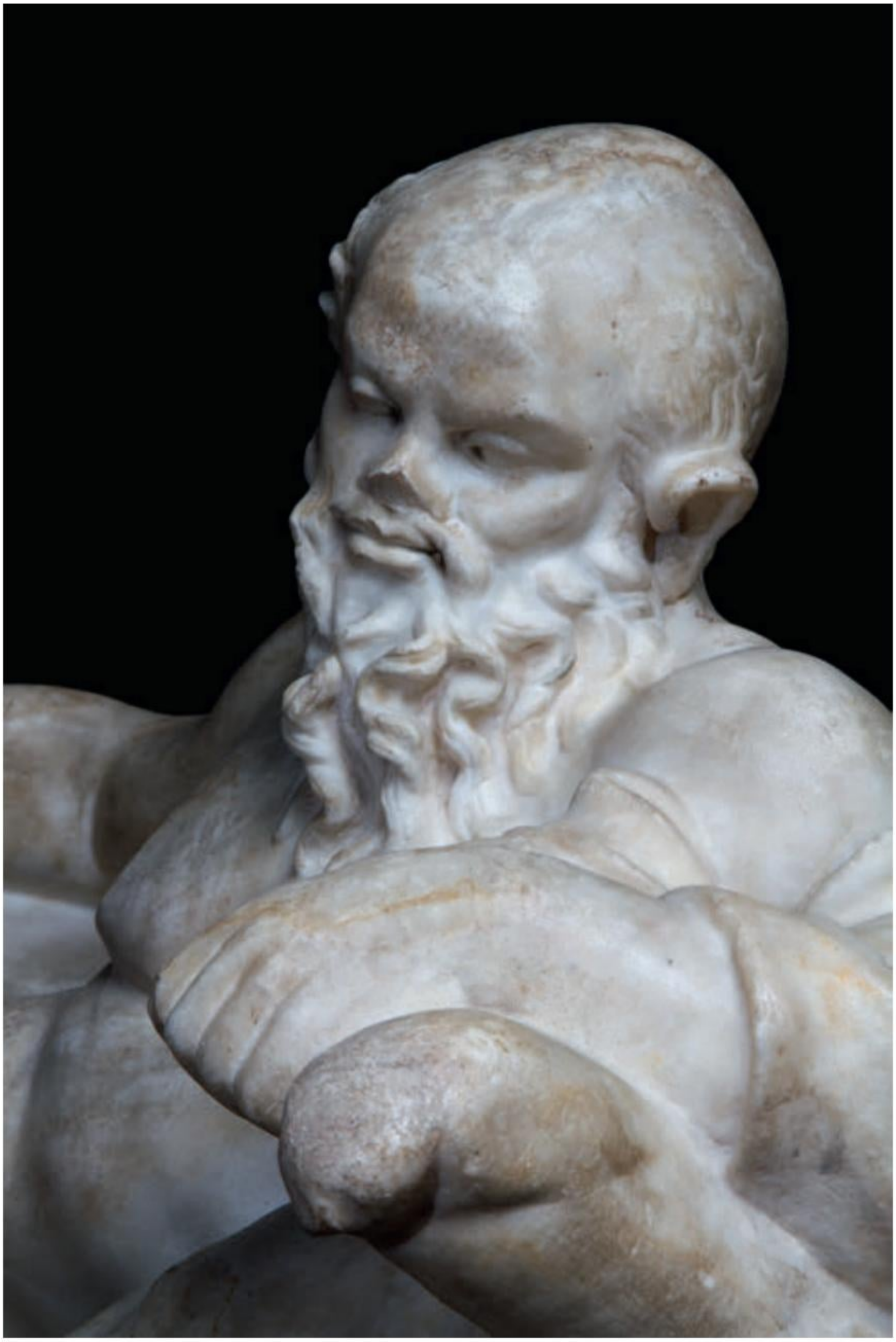
Silenus can be recognised by his advanced age, his thick beard of twisted strands of hair, his bald head and his protruding stomach. He has pointed ears and the arch of his eyebrows is pronounced, giving him an animalistic appearance in reference to his status of aged satyr. However, his face is extremely gentle and serene, his gaze lost in the uninterrupted stream of wine flowing from his wineskin.

We know of many other representations of the demigod reclining languidly, drunk or asleep, created during the Hellenistic period. These include a pair of statues at Nîmes Museum of Roman Culture (Ill. 1) and one at the Departmental Museum of Ancient Arles, cited by Salomon Reinach in his book *Répertoire de la statuaire grecque et romaine* ("Index of Greek and Roman Statuary" – Ill. 2), with Silenus in exactly the same position.

Ill. 1. Pair of statues representing a reclining Silenus, marble.
Nîmes Museum of Roman Culture, Nîmes, inv. no. 958-2-7; inv. no. 958-2-8

Ill. 2. Silenus, Departmental Museum of Ancient Arles - S. Reinach, *Répertoire de la statuaire grecque et romaine* ("Index of Greek and Roman Statuary"), Volume 4, p. 36.

Ill. 3. Drawing of the Silenus of Arles by J.B. Guibert, circa 1790.



STRIGILLATED URN

ROMAN, 2ND CENTURY AD

MARBLE

HEIGHT: 38 CM. WIDTH: 38 CM. DEPTH: 32 CM.

PROVENANCE:
MALLET & SON ANTIQUES, LONDON. PUBLISHED IN
APOLLO MAGAZINE, SEPTEMBER 1978.
PURCHASED BY MICHAEL INCHBALD FROM THE ABOVE ON
16 SEPTEMBER 1985; AT STANLEY HOUSE, CHELSEA.

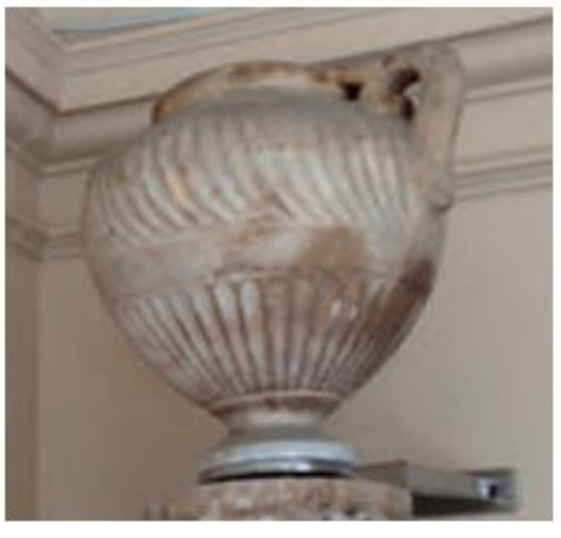
This Roman marble vase stands on a small, circular base. The body is entirely decorated with strigils, sinuous curves that create a sense of movement. The elegant handles emerging from the vase lend the design more freedom. It ends in a wide, concentric rim.

This particular type of vase was inspired by bronze vessels and became popular during the Roman period (Ill. 3). From the reign of Hadrian onwards, the quality of execution and the wide range of motifs displayed in Roman vessels flourished, with that strigillated pattern carved on the body. These elongated S-shaped channels were a popular way to decorate vases and sarcophagi in relief, especially in the second half of 2nd and 3rd centuries AD. The inspiration for this motif came from strigils, bronze tools that athletes used to remove sweat and dirt from their skin after sport.

This vases were more likely used for decoration than funerals.

The Santa Barbara Museum of Art has a very similar vase in its collection, with the same kind of decoration (Ill. 2). Venice's National Archaeological Museum also exhibits a strigillated vase (Ill. 1).

Ill. 1. Strigillated vase, 1st half of 2nd century AD, marble.
National Archaeological Museum, Venice, inv. no. 68.



Ill. 2. Strigillated vase, Roman, marble.
Santa Barbara Museum of Art.

Ill. 3. The Vix krater, greek, circa 540-530 BC, bronze.
Musée du Pays Châtillonnais, France.

Our vase was part of the sumptuous collection owned by the interior decorator Michael Inchbald, which he displayed in his residence of Stanley House, Chelsea. His collection of artworks included Egyptian masks, Roman sculptures and 18th century French furniture (Ill. 4).

Ill. 4. Stanley House, Chelsea.

HEAD OF HERMES

ROMAN, 1ST CENTURY BC – 1ST CENTURY AD

MARBLE

HEIGHT: 37 CM.	WIDTH: 20 CM.	DEPTH: 23 CM.

PROVENANCE:
FORMERLY IN THE COLLECTION OF
A GENTLEMAN RESIDING IN LONDON.
ACQUIRED ON THE EUROPEAN ART MARKET IN THE 1960s.

This exceptional head represents the god Hermes, or Mercury for the Romans.

Our sculpture, which was probably created during the "Neo-Attic" period between the 1st century BC and 1st century AD, is a perfect example of the influence of Archaic Greek art on Roman workshops. It features all the iconographic elements specific to that period. Hermes is represented facing the viewer, in the guise of a bearded man. The arches of his eyebrows are prominent, the bridge of his nose straight and his almond-shaped eyes are hooded by slightly drooping upper lids. He also has high cheekbones, with a smile hovering on his lips. His finely chiselled beard was probably carved with a round chisel, so that it juts forward, and his mouth is framed by a moustache. All these features are reminiscent of the artworks created by Greek artists in the 6th century BC. They are the very features visible in the well-known "Hermes Propylaios" attributed to the Greek artist Alcamenes.

The sculpture is now lost, but we know of it through existing Roman copies (Ill. 1). Those features are also displayed in the head of a horseman known as the "Rampin Horseman" and conserved at the Louvre (Ill. 2).

Ill. 1. Hermes "Propylaios", the Roman copy of a Greek original attributed to Alcamenes and sculpted in 450 BC, marble.
Glyptothek, Munich, inv. no. Kat. 159.

Ill. 2. Head of a horseman known as the "Rampin Horseman", Athens, circa 550 BC, marble, H.: 27 cm.
Musée du Louvre, Paris, inv. no. MA 3104.

However, in addition to these details borrowed from the Archaic era, our head exhibits variations that link it to a Roman workshop: the locks of hair falling across the forehead and the haircut that ends above the nape of the neck, and does not continue in long, wavy locks. Moreover, the sculptor abandoned the imposing hairstyle of rows of small curls (Ill. 3), showing a desire to draw inspiration from Archaic elements while adapting them to the style of the time. That same desire is visible in works such as the Herm, or pillar topped with a bust of Hermes, discovered in Fréjus and now conserved in the city's Municipal Archaeology Museum (Ill. 4).

Ill. 3. "Head of Hermes", Roman, 1st century BC - 1st century AD, marble, H.: 33 cm.
Harvard Art Museum, Cambridge, inv. no. 1960.463.

Ill. 4. Herm, Roman, 1st century AD, marble, H.: 38 cm.
Fréjus Municipal Archaeology Museum, Fréjus inv. no. 76.10.02

The son of Zeus and the nymph Maia, Hermes is the messenger of the gods and the patron of travellers, merchants and thieves. He was also said to lead souls to the Underworld. The worship of Hermes developed in Ancient Greece with the construction of Herms along roads and crossroads. In Greek art, Hermes is represented in two ways, either in the guise of a middle-aged man with a full beard, or as a young man in a more dynamic position, with more delicate features and his attributes: his caduceus and winged sandals. From the 4th century BC, Mercury was assimilated to the Greek Hermes, and gradually appropriated his attributes. Thereafter, these representations proliferated, decorating the gardens, villas and gymnasia of the Empire.

STATUETTE OF MERCURY

HELLENISTIC, LATE PERIOD, 2ND – 1ST CENTURY BC

BRONZE

HEIGHT: 20,5 CM. WIDTH: 12 CM. DEPTH: 5 CM.

PROVENANCE:

FORMERLY IN THE COLLECTION OF K.J. HEWETT (1919-1994), LONDON.

THEN IN THE PRIVATE COLLECTION OF

AGATHA SADLER (1924-2015), LONDON.

SOLD BY SOTHEBY'S AS PART OF THE SADLER COLLECTION,

31 OCTOBER 2003, LOT 71.

This magnificent bronze statuette represents the Greek god Hermes, known to the Romans as Mercury. The son of Zeus and the nymph Maia, he is the messenger of the gods and the patron of travellers, merchants and thieves. He was also said to lead souls to the Underworld.

The god is naked, with an athletic body and prominent muscles, particularly in the area of his abdomen. He is wearing a winged band over his short, curly hair, emphasising his role of messenger of the gods, and holding a bag of money in his right hand that symbolises his status of patron god of commerce. Other statuettes exhibiting the same iconography, such as the one conserved at the National Archaeological Museum of Naples (Ill. 1), enable us to infer that our Mercury carried a traveller's cloak over his left arm and held a caduceus in his hand, other attributes that are generally included in representations of the god.

Ill. 1. Statuette of Hermes, Roman, bronze, H.: 19,7 cm.
National Archaeological Museum of Naples, inv. no. 115533.

Mercury's position is very interesting here, as it can be traced back to the work of the Greek artist Polykleitos. Polykleitos lived in 5th century AD and is known for his research and treatise on body proportions. He also illustrated the treatise, entitled Kanon, with his most famous sculpture, "Doryphoros" (Ill. 2).

Our sculpture features Polykleitos' characteristic contrapposto: the head is turned to the right and the weight of the body rests on the right leg while the left leg is slightly bent, the heel raised. This diagonal distribution of the body enabled the artist to emphasise the tension of the muscles, demonstrating his perfect mastery of bronze sculpture. Despite this contrapposto, there is a clear vertical axis that gives the entire statuette perfect stability. This complex position was largely imitated by the Romans, especially in bronze art. The Bardo National Museum in Tunis thus conserves a bronze statuette displaying the same iconography as our statuette, as well as Polykleitos' contrapposto (Ill. 3).

Ill. 2. Roman copy of Polykleitos' "Doryphoros", 1st century AD, marble, H.: 2,12 m.
Musée du Louvre, Paris, inv. no. BR 183.
Ill. 3. "Hermes", circa 100 BC, bronze, H.: 32 cm.
Bardo National Museum, Tunis, inv. no. 208.

Our statuette of Hermes was part of Agatha Sadler's collection. She was the owner of St George Gallery Books in London between 1964 and the 1990s. Ideally located near the auction houses and galleries, Agatha Sadler's shop attracted those connected to the art world including Denys Sutton, chief editor of the Apollo magazine, the sculptor Henry Moore and Peter Wilson, former director of Sotheby's. She also worked with public institutions such as the Tate, the National Gallery and the Getty Museum. However, it was the antiquities dealer John Hewett who really kindled her interest in antiquities. She went on to collect over a hundred objects, including examples of Roman, Greek, Etruscan, Egyptian and Cycladic art.

Agatha Sadler's flat in London by Derry Moore.

BUST OF A YOUNG BOY

ROMAN, ANTONINE PERIOD,
2ND CENTURY AD

MARBLE

HEIGHT: 49,5 CM.	WIDTH: 30 CM.	DEPTH: 18 CM.

PROVENANCE:

FORMERLY IN THE COLLECTION OF PROFESSOR LISL ENGELS (1916-2006).

THEN IN THE COLLECTION OF

SIMON AND ELAINE ENGELS, VIENNA, AUSTRIA.

SOLD AT CAHN AUKTIONEN AG, AUKTION 2, BASEL,

21 SEPTEMBER 2007, LOT 424.

This handsome bust represents a young boy wearing a deeply creased heavy woollen coat and a fine linen tunic with suppler creases across his chest. The head is slightly turned to the right, displaying a face with a very life-like expression that is meditative and even melancholic. His gaze is accentuated by almond-shaped eyes, finely traced eyelids and pupils that were delicately carved with a trepan. The eyebrows are simply suggested by fine lines. His hair is styled in long, smooth locks, with a fringe framing his face and covering his ears. The simplicity of the hairstyle accentuates the young man's features. The bust, hollowed out at the back, rests on a circular, moulded pedestal with a blank card. Unusually, the original polish is still intact.

Our bust dovetails perfectly with the work of Antonine artists. At that time, portraits of children were more intense and moving. Between 150 and 170 AD, it became common to take an aesthetical approach to irises and pupils and use trepans. This added sensitivity and poetry to a subject's gaze (Ill. 1-2).

Ill. 1. Head of a child, Antonine period, marble.
Private collection.
In Charbonneaux, *Portraits du temps des Antonins*("Portraits in the time of the Antonines"), Vol. 49, 1957, p. 80-81, Plate VII.

His haircut is quite astonishing, and very few busts display its like. Two such busts conserved at the Departmental Museum of Ancient Arles and Brocklesby Park, England, represent young boys with similar haircuts (Ill. 3-4).

Ill. 2. Portrait of a teenager from the Antonine family, Antonine period, marble.
Baths of Diocletian, Rome.
In Charbonneaux, *Portraits du temps des Antonins*, Vol. 49, 1957, p. 72, Fig. 5.

Ill. 3. Portrait of a young boy, Antonine period, marble, H.: 45 cm.
Departmental Museum of Ancient Arles, France.

Ill. 4. Portrait of a young boy, circa 2nd century AD, marble, H.: 41,9 cm.
Brocklesby Park, Yarborough, England.

Portraits of children were quite common from 1st century AD, because children were considered important members of Roman families. Boys carried on the family name while girls enabled their parents to form alliances with other families through marriage. This type of bust, which shows the chest and the upper arms and is hollowed out at the back, was ordered by rich Roman families to adorn alcoves or recesses in their residences.

Our remarkable bust of a young man was part of Professor Lisl Engels' private collection. She was an Austrian painter who was still active at the end of the 20th century. It was then inherited by her children, Simon and Elaine Engels, who added it to their collection in their residence in Vienna.

SATYR CARRYING A WINESKIN

ROMAN, CIRCA 1ST CENTURY AD

MARBLE

18TH CENTURY RESTORATIONS
TO THE HEAD, ARMS, LEGS AND STATUE SUPPORT.

HEIGHT: 20,6 CM.	WIDTH: 9 CM.	DEPTH: 10 CM.

PROVENANCE:

FORMERLY IN THE PRIVATE COLLECTION OF
SIR FRANCIS FERDINAND MAURICE COOK, FOURTH
BARONET (1907-1978), DOUGHTY HOUSE, RICHMOND, LONDON.
THEN PASSED DOWN AS AN HEIRLOOM.

Doughty House, Richmond, London.

This marble statuette represents a young satyr. In Greek mythology, satyrs are the followers of Dionysus alongside the maenads. As the god of wine and festivities, Dionysus is traditionally represented in the company of many joyful, dancing creatures, caught up in the intoxicating atmosphere produced by the festivities, the alcohol and their potential excesses.

Our satyr is struggling under the weight of a wineskin, which he is carrying on his shoulders. He is setting his flexed right leg upon a stone while his left leg is extended, giving the entire statue a very dynamic air. The whole body is caught up in the movement, leaning towards the right. The satyr's nudity highlights the twist of his body, visible in his prominent abdominal muscles and ribs. The satyr's youthful face is turned towards the ground, his forehead creased by his efforts.

Ill. 1. "Satyr Carrying a Wineskin", 1st century BC - 1st century AD, marble.
House of the Stags (also known as House of the Deer), Herculaneum.

This representation of a satyr carrying a full wineskin on his back is quite unusual. Drunk satyrs were more frequently represented leaning backwards, such as the Herculaneum satyr carrying his wineskin on his left shoulder (Ill. 1), or the Berlin satyr (Ill. 2).

Ill. 2. "Satyr Holding a Wineskin", 2nd century AD, marble, H.: 105 cm.
Antikensammlung Museum (Collection of Classical Antiquities Museum), Berlin, inv. no. Sk 263.

There is, however, one example of a Dionysian follower leaning forwards, in bronze and representing Silenus (Ill. 3). Yet another statue conserved in a private collection portrays a satyr holding a wineskin in front of him, at arm's length (Ill. 4). Our sculpture is thus particularly remarkable for the originality of the position, both dynamic and humorous, faithfully representing the light, festive atmosphere that surrounded Dionysus.

Ill. 3. "Silenus Carrying a Wineskin", Roman, bronze, H.: 6,7 cm.
BnF, Paris, inv. no. 384.

Greek vases were decorated with satyrs from the 6th century BC, where they are represented as mature half-human half-goat beings that are sometimes frightening in appearance. Roman artists preferred to represent them as young Adonis-like creatures in which the human far outweighed the animal, which is the case of our satyr. The only trace of that ancient iconography is two small, pointed ears. The Romans especially appreciated portrayals of these exuberant deities in their own villas, particularly for the decoration of garden fountains (Ill. 5).

Ill. 4. "Satyr Holding a Wineskin", 1st century BC (18th century restorations), marble, H.: 128,3 cm.
Private collection.

Ill. 5. "Silenus Riding a Wineskin", fountain decoration, bronze, Villa of the Papyri, Herculaneum. Original conserved at Penn Museum, Pennsylvania, inv. no. MS3688.

This sculpture was conserved in the private collection of Sir Francis Ferdinand Cook, great-grandson of Sir Francis Cook, British merchant and dedicated art collector. It was exhibited in their residence, Doughty House, Richmond, alongside other antiquities and masterpieces by painters such as Clouet, Van Eyck and Leonardo da Vinci (Ill. 6). High-quality renovations dating from the end of the 18th century complete our satyr and testify to the taste for antiques at that time, as well as this sculpture's past as a collection piece.

Ill. 6. Doughty House, Richmond, London.

Violaine Barthélémy - Antoinette Schneider
Gladys, Ollivier & Adrien Chenel

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